

Art. Berlioz  
321 Chabrier  
324 Debussy - Ravel - Poulenc. Songs  
Mist. nat. *Greg. H.*

# disques

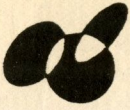
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# disques

## FOR OCTOBER 1930

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RICHARD J. MAGRUDER, EDITOR      EDWARD C. SMITH, ART EDITOR





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VOL. I

OCTOBER, 1930

No. 8

JAZZ has killed the appreciation of fine music in America. The younger generation know nothing of good music and care less; they want nothing but jazz. Jazz spoils our taste for the better music. We have heard these statements many times but we are not at all sure that they are correct. We have known too many whose appreciation has developed to the very highest level who were first attracted to music by jazz. The hopeless cases are those who say, "I hate jazz. I like *good* music. I just love the Meditation from *Thais*." As a rule these folks are thoroughly satisfied with what they believe to be their superior musical taste and nothing can budge them toward anything better.

Let us therefore be not too intolerant. Let us take jazz as we find it. We know any number of highly intelligent young people who will spend one evening dancing to the strains of a red hot jazz band and the next at a symphony concert and seem to enjoy each equally well. There is certainly a greater likelihood of them entering into the realm of real musical appreciation through the "Jazz Gate" than through intimate acquaintance with the sentimental ballad we knew in our youth. It is a long way from *Mother Ma-*

*chree* to anything of true musical worth.

We question whether American jazz will ever develop into anything of sufficient merit to be considered seriously, but we are very sure that its power to attract is tremendous and that it is but an easy step from it to that which is the beginning of a fine appreciation of the world's music. We are certain that jazz will make many more converts to fine music than the "forced music lessons," the "Sunday evening song-hour around the cottage organ," and the "tinkling German music box," all of which were our introduction to the art.

Perhaps it would be interesting to trace the musical development of a group of young artists with whom we first became acquainted while most of them were still students at the Academy. For the most part they were energetic, enthusiastic, ambitious, hard-working young people who spent their days at their easels and their evenings reading really worthwhile books. Except for an occasional evening of dancing to the hottest jazz band in town, the music they heard was furnished by their records, which were the latest tunes by the most popular bands. One day one of them discovered a record of



*Rhapsody in Blue*—may we say right here, that whether we think Gershwin's universally popular number is really music or syncopated Liszt or what not, we are very sure that there is nothing that has been written which has served so many as a stepping-stone from jazz to the better things in music, and for this reason, if for no other, we have a very warm personal regard for it. They thought it was simply "delish"—remember when "everything was 'delish' with a sunny 'disposish' "? It may be a long step from Gershwin to Stravinsky but it was a quick step for this group. *The Fire Bird* and *Petrouchka* were soon making their mysteries known to them through the phonograph. Nodding to Falla's *The Three Cornered Hat*, Honegger's *Pacific 231*, Poulenc's *Trio for Piano, Oboe and Bassoon*, Respighi's *The Fountains of Rome* and Schmitt's *Dionysiaques* they passed on to Ravel and Debussy. And then a strange thing happened—they turned back two centuries to Bach. Perhaps this was a logical progression or perhaps Stokowski's marvelous orchestrations—for by this time on Saturday evenings they were standing in line for a couple of hours awaiting the opportunity to rush up three flights of steps to an unreserved seat in the gallery to hear the Philadelphia Orchestra—caused them to turn to the immortal Johann Sebastian. The symphonists Haydn, Mozart and Beethoven next attracted our group, followed by Wagner and Brahms. By peculiar uneven steps in a very roundabout way over two hundred years of musical history was traveled and a very fine appreciation of the art was gained on the journey.



We have known many others who have entered the world of music by the "Jazz Gate" via the Gershwin-Stravinsky-Ravel-Debussy road and have gone far in their study and enjoyment in the field of fine music. Let us therefore not condemn jazz as an altogether worthless base thing. Let us not "turn up our noses" and "pass by on the other side." Let us rather consider the possibility that the musical taste of those who are attracted by it may develop into a fine appreciation of all music, while those who dote on the very respectable semi-classics are so self-satisfied that they will very likely never make the effort to understand or enjoy the really profound works of the great masters. We do not care to listen to too much of it, but we can get along with and enjoy the company of those who do enjoy it far better than with those who "just can't stand it," and think that the Meditation from *Thaïs* is the pinnacle of all musical art.



Our readers, judging from our mail, are astonishingly polite. They treat us with charming courtesy and infinite tolerance. Nearly every letter is full of exhilarating compliments. Seldom is there any criticism, beyond a mild suggestion or two. Now we like kind words and are just as susceptible to flattery as anyone, maybe even more so. But when we err, as, we thoroughly appreciate, we do quite frequently, we want to be told about it, simply and directly. It may not always be pleasant and soothing to the vanity; but it will increase our respect for our readers, and it will help substantially to prevent us from sinking into a state of easy complacency, something we make especial efforts to avoid. When we are guilty of slovenly writing and muddled thinking, we want to hear about it. We want, in brief, a good, salubrious dose of *destructive* criticism. Constructive criticism, of course, is all very well as far as it goes; but it doesn't go far enough: it isn't sufficiently penetrating. We are all familiar with the venerable platitude to the effect that constructive criticism, since it builds, is eminently worth-while, whereas destructive criticism, since it tears down without replacing that which it destroys,



is worthless. This, it seems to us, is nonsense. It is our business to build up so well and so impenetrably that your destructive criticism, no matter how ruthlessly and ferociously applied, can't tear us down. When and if we do that, we feel, we shall have a magazine well meriting flattering compliments. Meanwhile, it would be immensely pleasing to note a spirit of lively, vigorous criticism on the part of our readers. We have space to print letters containing fresh and provocative opinions. When we receive such letters, we shall feel convinced that recorded music is really a vital, live factor in the lives of collectors—not just an agreeable hobby, or a pleasant sedative, or a convenient way to idle away a dull evening.



Our favorite dramatic critic is Mr. Ashton Stevens of the *Chicago Herald and Examiner*. It is not because Mr. Stevens is an enthusiastic record collector, not because of the clever little write-up he gave us in his column of August 11, not because he sent us his check for his subscription instead of a flowery letter asking to be put on the complimentary list. No, it is for none of these sufficient reasons. It is because of the thrill it gave us, after anxiously watching each mail for the return of the check marked "N.S.", finally to realize it was "O.K." We think that to receive a check—one that is actually good—from a critic for a subscription is an event worthy of especial mention.



We quote from Mr. Stevens' column: "FIVE THRILLING issues of *Disques* (Smith & Co., Tenth and Walnut Streets, Philadelphia), the swell new magazine devoted to phonograph records . . . And my check for \$1.50 right in the mail for the first year's subscription." The little cartoon depicting the gentleman with the pipe asking for a copy of *Disques*, presumably at Lyon & Healy's, accompanied Mr. Stevens' remarks. We have only one criticism. We do not think that the

artist did justice to the "girl behind the counter" as anyone who has visited L & H's record department can testify.

#### SUBSCRIPTIONS

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#### CODE

The first letters in the record number indicate the manufacturer and all records are domestic releases unless the word **IMPORTED** appears directly under the number: B-Brunswick, C-Columbia, EB-Edison-Bell, FO-Fonotipia, G-National Gramophonic Society, HO-Homocord, O-Odeon, PA-Parlophon, PD-Polydor, R-Regal (English), and V-Victor.



# The Brahms Symphonies

RICHARD J. MAGRUDER

The four symphonies of Brahms, it is rapidly becoming plain, occupy a place in musical history not far removed from that lofty spot occupied so proudly by the nine of Beethoven. What, after all, is there in the nine of Beethoven that can't be found somewhere or other in the four of Brahms? With the possible exception of certain parts of the *Third* and *Ninth*, it would be immensely difficult to find much in Beethoven that can't also be located, and in abundant quantities, in Brahms. Frequently, too, Brahms says the same things Beethoven says, but with a greater degree of charm, persuasiveness and eloquence. This is, of course, no fatuous attempt to disparage Beethoven. That an astonishingly large portion of his music ranks among the most exalted and unapproachable creative effort of man has long since been universally accepted; none but the indiscreet denies it. But his symphonies no longer occupy so lonely and exclusive a place as they once did. They now have worthy company. The four of Brahms and at least one of Schubert's—the *C Major*—crowd them closely.

The two men differed in many ways, but in at least one respect they were startlingly alike: they were as extraordinary and as indubitably great as men as they were as musicians. This can be tested in a simple manner. It is impossible to read a biography of either man without immediately being impressed with his fine dignity and overwhelming greatness as a human being. Neither Brahms nor Beethoven was, in the common acceptance of the term, a good, virtuous citizen; neither possessed the qualities of a respectable and worthy—and hence eminently dull—family man. As companions, indeed, they were often disagreeable, unreasonable, even intolerable. They had enormous faults. But they also had enormous virtues. The small, petty faults and virtues of the average man simply did not become them; everything about them was on a colossal scale. And these great faults and great virtues stand out vividly in their biographies. One is as much struck by their greatness as men as by their greatness as composers. Yet it is quite easy to read any number of biographies of Mendelssohn or Tchaikowsky or of a score of others without being in the slightest degree impressed with their qualities as men. They were neither appreciably better nor appreciably worse than the average. Quite often, indeed, it turns out that a composer of extraordinary gifts was actually a man of appallingly meagre intellectual capacity. There have been plenty of musicians who had a more facile talent and an infinitely more abundant flow of ideas than either Brahms or Beethoven possessed. But they lacked the one important quality that seems necessary to lift music from the level of merely competent, well-made, effective work to inescapable greatness. And that quality must lie in the man himself; otherwise it can never possibly get into his music. A second-rate man, no matter how clever and skilful a musician he may be, cannot compose first-rate music. Somewhere or other the essential cheapness and banality of his ideas will creep out—perhaps not glaringly, but nonetheless they will show. It is so in all the other arts; in music, perhaps, it is true to an even greater extent.

One can search the work of Brahms and Beethoven meticulously, but it is difficult to find anywhere—at least in their mature work—the faintest trace of the commonplace and the banal. Platitude was utterly foreign to their natures. They thought and felt in ways quite unknown and quite impossible to the ordinary



man. And these thoughts and feelings naturally got into their music, colored it, made it great. In nearly everything they wrote they left at least a trace of their superb intellectual dignity and strength. In the work of practically all genuinely first-rate artists there runs the same fundamental idea—with, of course, countless variations. And that idea—*i.e.*, the essential meaningless and futility of life and all human endeavor—pursues its tragic course through the work of Beethoven and Brahms. This idea, naturally, can be treated in a great variety of ways. The sound artist never lets it get beyond him; it may be a harsh, bitter truth, but he always manages somehow to keep free and above it; he treats it, in fine, objectively. He becomes, inevitably, sardonic and skeptical, as all wise men do sooner or later. The insufficient artist merely becomes frightened and depressed. Tschaikowsky, who all his life was harassed by this idea, is a good example of the insufficient artist. Coming face to face with stern reality, he backed away, cringing and crying like a child. His music became maudlin, unrestrained and bombastic. Brahms, a man of stronger and more robust intellectual ability, treated the idea with the cool, devastating logic and sane thought of a philosopher—but of a philosopher who was also keenly sensitive to the beauty and color of the life around him.

Admitting, then, that the symphonies of Brahms stand at the very top of orchestral works, it is thus highly appropriate that the recordings of these symphonies, considered from a purely mechanical point of view, rank among the best of orchestral discs. In fact, it may be said without injudicious exaggeration that they equal, and perhaps surpass, all but the most exceptional of concert performances. The chamber music of Brahms has received considerable, and well-deserved, attention from the companies during the past few months. The release of the *Second Symphony*, played by the Philadelphia Orchestra under Stokowski, adds a welcome bit of variety to the monthly lists.

The *First* has been recorded by Felix Weingartner and the Royal Philharmonic Orchestra, Stokowski and the Philadelphia, and Otto Klemperer and the Berlin Grand Symphony Orchestra. The *Second*, in addition to this new recording by Stokowski, is available in a version played by Walter Damrosch and the old New York Symphony Orchestra. The *Third* has been recorded only by the Philadelphians. Likewise the *Fourth* has only been recorded once. It is played by Hermann Abendroth and the London Symphony Orchestra. Of these symphonies, the three recorded by the unfailingly efficient Philadelphia Orchestra seem, all things considered, the most satisfactory. Klemperer's version of the *First* is somewhat stodgy. Weingartner's, after Stokowski's, seems tame. But Richard Specht, an authority on Brahms, considers Weingartner's reading particularly fine. "Truly perfect," he says, "nay staggering performances of this most forceful symphonic creation by the master I confess to having heard, in spite of Arthur Nikisch and his otherwise marvellous Brahms interpretations, only under Felix Weingartner, who piled it up and made it transparent as no other conductor." Damrosch's recording of the *Second*, made during the early days of the electrical recording, suffers from the usual defects of that era. The *Fourth*, in its London Symphony version, constitutes one of the most distinguished sets ever made in England.

Anyone who purchased the *First* at the time of its release by the Philadelphia Orchestra several years ago will recall easily the vivid thrill experienced in hearing these memorable records for the first time. The Philadelphia Orchestra had then only made a start on its now imposing list of recordings. Such things as the *Danse Macabre*, the *Blue Danube* and the Overture to *Rienzi* were the outstanding items on its list. The recording in these numbers was remarkable for the period,



but it lacked the evenness, the balance, the resilience, the almost incredible naturalness of later Philadelphia Orchestra releases. The Brahms *C Minor* was the first release to reveal to the fullest extent the often truly astonishing powers of the band. Even today this set stands high among symphonic recordings.

Over a year elapsed, and then the *Third Symphony* was issued. The set won widespread critical comment, most of it extremely flattering, on both sides of the Atlantic. It was not quite so impressive and thrilling as the *First*. But that was not the fault of the recording or the orchestra. It was the fault of the music: the *Third*, great as it is, lacks the driving power and the clean strength of the *First*. While on the subject of the *Third*, it may be apposite to quote a recent review of the set written by John F. Porte, the gramophone critic to the admirably alert English music magazine, *The Chesterian*. Mr. Porte was one of the very first to consider records seriously, and his judgments have always been stamped with sincerity, knowledge and good taste. It therefore comes as a distinct surprise to see him leap thus savagely upon the set: "Brahms' *Symphony No. 3*, as played by Philadelphia Symphony Orchestra (L. Stokowski), receives a crushing blow from what seems the worst orchestra in the world. The music's fine logic and honest romance are respectively interpreted as the hustle of an American steel works and the crude romance of Hollywood. The reproduction seems infected by the catastrophe; even on my proved machine it suggests, except for sawing strings, a cinema organ, frequent stifling by a blanket. . . ." One wonders precisely what sort of a distorted idea of an American steel works or of Hollywood romance Mr. Porte can have picked up from his home in England, some thousands of miles away.

It will be interesting to hear what he has to say when and if he hears these records of the *Second*, played in much the same shameless manner by the same "worst orchestra in the world." For the music's logic and romance are treated as they were in the *Third*—that is to say, as Mr. Porte genially puts it, "as the hustle of an American steel works (which can't be so bad after all) and the crude romance of Hollywood (obviously not the same nauseating variety smeared daily on ninety-nine out of a hundred screens)."

The *Second* was written, for the most part, in the Summer of 1877, partly at Pörschach on the Wörther See in Carinthia and partly at Lichtenthal in the vicinity of Baden-Baden. In December of that year it was played in a piano arrangement (four hands) by Brahms and Ignaz Brüll before a selected audience. There has been considerable difference of opinion upon the date of its first performance, but December 30, 1877, with Hans Richter conducting, seems to be as good and logical as any. At any rate, the first performance, whenever it occurred, was highly successful, and those critics who had found the *First*, which preceded the *Second* by scarcely a year, cold and recondite were warmed by the sunny, jovial measures of the *Second*. Brahms himself was extremely fond of the work. In speaking of it to his friends, though, he always described it as gloomy and awesome, fit only to be played by musicians with mourning bands on their sleeves. Writing to Elisabeth von Herzogenberg, he explained that: "It is really no Symphony, but merely a *Sinfonie*, and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet alternately on each pedal and strike the chord of F minor for some time, top and bottom and changing between *fortissimo* and *pianissimo*. That will gradually give you the clearest picture of the 'new one.'"

Beneath the joyousness and brightness of this symphony there is a dark streak of tragedy, as, indeed, there is in most of Brahms' work. Walter Niemann has



described it felicitously: "Thus Brahms' *Second Symphony*, as a great idyll with a slightly tragic tinge, which we may compare with that great, ruthlessly tragic poet Hebbel's fine epic *Mutter und Kind*, was at the same time, as a 'tragic idyll,' a piece of the most genuine and typical Holstein and Low German art. Its quiet, unconscious tragedy, hidden beneath the blossoms of a soft idyll of man and nature, with a subdued evening tinge and a prevailing pastoral spirit, carries direct conviction to a discriminating and unprejudiced listener. . . ."

The first movement, which has a copious supply of themes, is built on a broad plan. Particularly lovely is the comfortably swinging melody sung by the 'cellos some eighty measures from the beginning (about one-half way through the first side of the first record). The other string sections take it up at different times, and it is heard in one form or another throughout the movement. The whole movement, indeed, is a remarkably ingenious structure, perhaps the most striking and important of the whole symphony.

The *adagio non troppo* is brooding and melancholy. Those who seek cuts with all the high enthusiasm and relentless assiduity of a Boston book censor seeking naughtiness in a current novel will find a brief one in this movement. The cut extends from the fifth measure of page 52 (Eulenburg Miniature), where record five ends, to the eighth measure of page 53. Record six begins with the first measure on page 54. The *allegretto grazioso* is called by Walter Niemann "perhaps the most typical and individual movement," while Richard Specht finds it "rather unimportant," thus proving that the judgments of critics do not always proceed from an infallible source.

The *allegro con spirito* is full of energy and vigor (not given sufficient attention in this recording, though). Niemann and Specht again differ delightfully. The former says that its "transition passages and development sparkle with a Haydnesque spirit," while the latter thinks that "for all its lively, driving motion [it] strikes one as cheerless and artificial in its briskness."

Stokowski has been highly successful in communicating the tragic element of the symphony. The balance between its geniality and what Mr. Niemann calls

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## THE RECORDS

*Symphony No. 1 in C Minor*, Op. 68. Eleven sides. Played by Leopold Stokowski and the Philadelphia Orchestra. (V-6657 to V-6662; Victor Set M-15). Price, \$11. *Miniature Score: Eulenburg No. 425.*

*Symphony No. 1 in C Minor*, Op. 68. Ten sides. Played by Felix Weingartner and the Royal Philharmonic Orchestra (C-67511D to C-67515D; Columbia Set No. 103). Price, \$10.

*Symphony No. 1 in C Minor*, Op. 68. Twelve sides. Played by Otto Klemperer and Grand Symphony Orchestra, Berlin (O-5177 to O-5182). Price, \$9.

*Symphony No. 2 in D Major*, Op. 73. Twelve sides. Played by Leopold Stokowski and the Philadelphia Orchestra (V-7277 to V-7282; Victor Set M-82). Price, \$12. *Miniature Score: Eulenburg No. 426.*

*Symphony No. 2 in D Major*, Op. 73. Ten sides. Played by Walter Damrosch and the New York Symphony Orchestra (C-67389D to C-67393D; Columbia Set No. 82). Price, \$10.

*Symphony No. 3 in F*, Op. 90. Ten sides. Played by Leopold Stokowski and the Philadelphia Orchestra (V-6962 to V-6966; Victor Set M-42). Price, \$10. *Miniature Score: Eulenburg No. 427.*

*Symphony No. 4 in E Minor*, Op. 98. Twelve sides. Played by Hermann Abendroth and the London Symphony Orchestra (V-9212 to V-9217; Victor Set M-31). Price, \$9. *Miniature Score: Eulenburg No. 428.*



its "slightly tragic tinge" has been calculated with fine effect. The last two movements, though, are distinctly inferior to the first two in interpretation; there is a palpable let-down. The playing is curiously listless and dull after the fine glow of the preceding movements. It is as if the work were recorded on different days. Yet, considered as a whole, it is an orderly, well-timed, fairly satisfying reading. Needless to say, the orchestra carries out its leader's ideas with the utmost care and precision, and the recorders have performed their duties with their customary distinction. It is sometimes too readily assumed that good recording is an achievement of the last ten or twelve months. That this is not so is afforded striking testimony by the fact that, though not released until this month, this symphony was recorded about two years ago.

## Some Thoughts on Hector Berlioz

RICHARD GILBERT



The new recording, and incidentally, the first, of the Overture to Berlioz's comic opera *Beatrice et Bénédicte* brings to mind the absence of a prevailing enthusiasm for the music of the greatest romanticist of them all (surely, no one will deny that in Hector Berlioz's artistic temperament there was more of the true romantic spirit than in any of his contemporaries). Rarely has there been a demand for reproduction of Berlioz's works in a fashion comparable, let us say, for example, to the many solicitous inquiries concerning the phonographically unexploited works of other musicians of his time, namely: Schubert, Schumann, Mendelssohn, Chopin or Liszt. Yet the various recording companies continue to add to their repertoire recorded versions of this Byronic musician's productions. They are, for the most part, accepted placidly, and with little concern pro or con.

There has always been a cloud surrounding the reliability of Hector Berlioz's genius. His music has been the subject for innumerable controversies from the very day it was first performed until the present time—all diverging comments, peculiar and appropriate to the fashion of the moment. A hundred years have elapsed since the young French composer, with tumbled hair and wild look, began scanning the musical horizon of Paris with disdain, and bumping himself into all sorts of impediments, including the influential and pedantic Cherubini. In 1830, the powers that *were* refused to take seriously a composer inadequately equipped, so they thought, with harmonic or contrapuntal knowledge, the like of which could only be acquired by long acquaintance with the teachings and programs of an *Institute* or a *Conservatoire*.

If Berlioz was one of the greatest and saddest examples of the man of genius unappreciated in his time, he has, after a century, won a place of indisputable importance among the great innovators in music. His feeling for rhythm was dynamic and exceeded all previous orchestral music in this quality. As a colorist and orchestrator he is the supreme figure of his day, exhibiting an aptitude for instrumental ingenuity and virtuosity unprecedented in musical history.

One side of Hector Berlioz has been frequently overlooked by the musical public



at large while, on the other hand, it has always roused the curiosity and admiration of musical scholars and, in particular, those concerned with the field of musical history and criticism. We refer to Berlioz's accomplishments as a writer on music; one must concede that he showed abundant and lively talent in literary creation. He must be considered one of the first great appreciators of Beethoven's music in Europe. His treatise on orchestration, *Traité de l'instrumentation*, illumined a field unexplored and primitive until his time. He numbers this work in his catalogue of compositions as opus 10. Liebrock first translated it into the German language in 1843. The English translation is by Mary Cowden Clarke; the Spanish by Camps y Soler. Felix Weingartner and that wizard of modern instrumentation, Richard Strauss, have seen fit to prepare modern editions. Panizza, Italian conductor and a familiar figure in operatic recording, is responsible for a late edition in the Italian. The fantastically imaginative stories, *Les soirées de l'orchestre*, are "full of fun and earnest, of fine criticism and diabolical humour, of wit and fancy and invention, to furnish forth a dozen ordinary critics and leave a rich remainder when all's done." Thus W. E. Henley.

If we have purposely strayed from the purely musical side of Hector Berlioz, in this brief disquisition, to that of his literary accomplishments, it has been mainly because our enthusiasm for *Evenings in the Orchestra*, for his letters, his autobiography, *A travers Chants*, and *Les Grotesques de la musique* is great, and, we hope, by these slight efforts—communicable. It is worth noting that Berlioz was, as Ernest Newman rapturously puts it, "the greatest musical journalist who has ever lived"; and "the musical critics of each country ought to dine together once a year and drink to the memory of this incomparably brilliant member of their craft." The quotation is from Mr. Newman's introduction to the Alfred A. Knopf publication of *Evenings in the Orchestra*, translated from the French of Hector Berlioz by Charles Roche. The book first appeared last fall. If you missed it, by all means do not deprive yourself of its buoyant wit and acrimonious commentary any longer. The book is Berlioz's own compilation of the most amusing, the most charming, and the most mordant of his articles, threaded together by presenting them as the colloquies of an opera orchestra "on the evenings when the music was too inane to occupy their attention." *A Critical Study of Beethoven's Nine Symphonies*, with "A few words on His Trios and Sonatas," a criticism of "*Fidelio*," and an *Introductory Essay on Music* is even to this day one of the outstanding appreciations of Beethoven's music. The longsome title of Edwin Evans' (the senior) translation (everything is taken from the French volume *A travers Chants*) avoids mention only of the final chapter, *Beethoven in the Ring of Saturn (The Mediums)*, in which Berlioz proposes that living musicians get in communication with the spirit world by means of a "deal table" (the nineteenth century ouija board). Beethoven is summoned, he is supposed to inhabit Saturn, and is implored to write; the table taps, and the new sonata is dictated—the departed genius is discovered with a "fourth" period quite incomprehensible to mere mortals! In mock seriousness Berlioz divulges his theory. One always recalls this peculiar wit, in strict contrast with the preceding penetrations into the immortal nine.

Berlioz was the author of an autobiography which in style and conceit completely outclasses Richard Wagner's *Mein Leben*. "The *Mémoires*," says W. E. Henley, "is one of the few essays in artistic biography which may claim equal honors with Benvenuto Cellini's story of himself and his doings." At that we must remember that Berlioz was quite an admirer of Cellini, building an opera about the adventurous Florentine's life. Nonetheless, the trenchant sincerity and self-assurance of the chronicle render it valuable not only as a document of the



times but as an artistic creation as well. Berlioz did not stint his remarkable imagination when writing these *Mémoires* any more than when composing the *Symphonie fantastique*.

Completing our digression, we return to *Béatrice et Bénédicte*, in addition to a few remarks about the available Berlioz recordings.

We know Berlioz as a revolutionist whose spirit is directed towards the highest passion and the most fantastically tragic. Now Hanslick remarks that, by studying his writings, as a hard ascetic, for whom all entertaining music—in the broadest and best sense—was an abomination, Berlioz especially abhorred comic opera, and used to designate what appeared to him to be most contemptible and most worthy of annihilation—"opéra-comique."

The German critic, in his essay on *Béatrice et Bénédicte*, goes on to say that: "Those who knew personally the man with the unkempt, grey forest of hair, his gloomy glance and pessimistic contempt for the whole world, would have expected almost anything else from him than a light comedy-opera. It was no Delilah, but the renowned director from Baden-Baden, Benazet, who cut the locks of our musical Samson, and delivered him up to the comic opera. At Benazet's invitation, Berlioz for several years gave annually a grand concert in Baden-Baden, largely devoted to his own compositions. Next the King of Baden, as Benazet was called, undertook the building of a new theatre and commissioned Berlioz to write a comic opera for the opening ceremony. The latter quickly decided to make use of Shakespeare's comedy *Much Ado About Nothing*. He arranged his own libretto from the play, changing nothing but the title—a dangerous one for composers—and gave his assurance that in *Béatrice et Bénédicte* 'much ado' should nowhere find a place. The first performance took place on the 9th of August, 1862, 'with great success,'\* as Berlioz writes—'with very little,' as the German papers stated."

Everyone familiar with Shakespeare knows that *Much Ado About Nothing* has two distinct actions interwoven: one grave—that in which Hero's and Claudia's love affair is disturbed by the intrigues of Don Juan; and one gay—the "merry war" between Beatrice and Benedict. Both actions have been used for operatic material: Berton's *Montano et Stephanie* (his *chef-d'oeuvre*, first performed 1799 at the Opéra-Comique, Paris) is founded on the grave, Berlioz's *Béatrice* on the merry half of Shakespeare's comedy. In Berlioz's version, the composer at once assumes that Hero and Claudia are betrothed. He leaves them blissful in their happiness and concentrates entirely on Beatrice and Benedict—the enemies of matrimony—*who provoke one another with not very withering mockery in order that they may eventually marry!* All the remaining characters in the opera arrange themselves as subordinated figures around these two, to whom they merely have to give the cue, as it were. In all the important scenes Berlioz has retained Shakespeare's text, word for word. The humorous episodes of the English dramatist are suppressed and replaced with others of Berlioz's own creation.

The Overture to *Béatrice et Bénédicte* makes use of two contrasting themes, important in the opera. From the closing duettino is taken the playful allegretto, at once delicately playful and merrily sparkling; the rather melancholy andante belongs to Beatrice's aria in the second act. It will be noticed immediately that the

\*(Note: "It was very successfully played, under my own direction, at the New Baden-Baden Theatre, August 9, 1862. Some months later, at the request of the Grand Duchess, it was got up with equal success at Weimar, after having been translated into German by Herr Richard Pohl. I was invited to conduct the first two performances, and overwhelmed, as usual, with all sorts of kind attentions." Berlioz: *Autobiography—Book II.*)



cheerful motive easily obtains decided prominence. Some critics have claimed this to be the weakest of Berlioz's overtures. These judgments are very difficult to agree with; the agreeable instrumentation and the bubbling spontaneity of the writing achieve a decidedly satisfactory atmosphere. Hanslick thinks it superior to *Waverly*, *Les Francs-Juges*, or *Le Corsair* (none of which are recorded). Indeed, it is a genuine comedy-overture; for once Berlioz turned from the more atrabilious aspects of his expression and filled a work with lovely wit and effervescent beauty not commonly found in his other dramatic preludes. The recording of Julius Kopsch's reading, with the Berlin Philharmonic Orchestra, contains as much spaciousness and realism as could be desired. The string tone is exceptionally fine and the brass and woodwinds detach themselves nicely, too. The Overture is played without cuts.

The present available recording of the complete *Symphonie fantastique*, Opus 14, by Felix Weingartner and the London Symphony Orchestra, is not entirely satisfactory. Although it was one of the very first electrically recorded Columbia Masterworks, it has much to be said in its favor regarding reproduction. Nevertheless, one wishes that the reading of this complete symphony had some of the verve contained in Goossens' interpretation of the fourth movement, *The March to the Gallows*, recorded in the Hollywood Bowl by Victor. The program of the work, the circumstances surrounding its composition (and Miss Harriet Smithson, the Shakespearian actress, whom Berlioz later wedded), and its introduction of the principle Berlioz called *l'idée fixe*, anticipating the *leit-motif*, are too generally known for comment here.

The *Romeo et Juliette* symphony was composed in 1838, eight years after the time Berlioz began work on the *Symphonie fantastique*. Five of its fourteen movements are recorded. The composer called this work a dramatic symphony, or a grand symphony with chorus. It was first performed November 24, 1839, at the *Conservatoire*, Paris. The composer conducted. Berlioz wrote to a friend that *Romeo et Juliette* was equivalent to an opera in two acts and would fill out a concert. There is an "Introduction: Combats. Chorus with contralto solo, strophes for contralto. 'Queen Mab' for tenor solo and chorus. Part II: Romeo alone; Grand Fête at Capulet's House. Part III: Capulet's Garden. Part IV: Queen Mab, or the Dream Fairy. Juliet's Funeral Procession. Romeo at the Tomb of the Capulets. Finale: Fight of the Capulets and Montagues. Oath of Reconciliation." Berlioz wrote a preface to the score. It is included in the Eulenburg miniature score in French and German. The sections recorded, listed at the conclusion of this article, are the outstanding movements from the symphony and the ones most frequently played. The Colonne Orchestra does exceptionally well under Pierné. Sir Hamilton Harty's rendering of the *Queen Mab Scherzo* is effective.

The opera *Benvenuto Cellini* was first produced in Paris on September 10, 1839, and, like a great number of other Berlioz works, was a failure. The operatic public of the French capital were not prepared for such "advanced music." The *Roman Carnival Overture* was originally intended as an introduction to the second act of *Benvenuto Cellini*. The chief thematic material was taken from that opera. Prüwer and the Berlin Philharmonic do a good job with the *Cellini* overture. The *Roman Carnival* played by Pierné and the Colonne Orchestra must be favored of the available recordings.

Of the *Damnation of Faust* excerpts engraved onto the wax, the *Rákóczy* (Hungarian) *March* becomes the most popular. This was introduced first when the



work was played in Hungary and, according to Berlioz, was instantly successful. The *Dance of the Sylphs* and the *Minuet of the Will-o'-the-Wisps* contain the most lovely passages inscribed by Berlioz. Here his remarkable genius for orchestration appears with splendid effect. The themes are not merely "tunes," in the generic sense of the word, adaptable to any medium; they are distinctly related to the instruments upon which they are played. "This instinctive sense of what each member of the orchestral family can best do gives Berlioz's sound mass an unrivalled clarity, felicity, and distinction; it enables him to solve every problem that arises in a quite unconventional way, proceeding, without regard to tradition, to the precise timbre he has imagined, with the economy and certainty of a master," claims Daniel Gregory Mason.

Nothing from *Les Troyens*, grand opera in two parts, has been recorded. The symphony *Harold en Italie*, with viola obbligato, which Toscanini played with the

## THE RECORDS

**Beatrice and Benedict Overture.** Two sides. Played by the Berlin Philharmonic Orchestra conducted by Julius Kopsch. One 12-inch disc (PD-27163). Price, \$1.50. *Miniature Score: Eulenburg No. 623.*

**Benvenuto Cellini: Overture.** Three sides and **Damnation of Faust: Rakoczy March.** Played by the Berlin Philharmonic Orchestra conducted by Julius Prüwer. Two 12-inch discs (PD-95252 and PD-95253). Price, \$1.50 each. *Miniature Score: Eulenburg No. 622.*

**Roman Carnival Overture.** Three sides and **The Fire Bird: Interlude** (Strawinsky). Played by the Colonne Orchestra, Paris, conducted by Gabriel Pierné. Two 12-inch discs (C-G67744D and C-G67745D). Price, \$2 each. *Miniature Score: Eulenburg No. 620.*

**Roman Carnival Overture.** Two sides. Played by the Berlin Philharmonic Orchestra conducted by Dr. Leo Blech. One 12-inch disc (V-9207). Price, \$1.50.

**Damnation of Faust: Rakoczy March.** By the Philadelphia Orchestra conducted by Stokowski, one 12-inch disc (V-6823), price, \$2; by the Hallé Orchestra conducted by Sir Hamilton Harty, one 12-inch disc (C-50086D), price, \$1.25 (with *Dance of the Sylphs*); by the Lamoureux Orchestra conducted by Albert Wolff, one 12-inch disc (PD-566010), price, \$1.50. *Miniature Score: Eulenburg No. 801.*

**Damnation of Faust: Minuet of the Will-o'-the-Wisps; Fairies' Waltz.** Two sides. Played by the Lamoureux Orchestra conducted by Albert Wolff. One 12-inch disc (PD-566009). Price, \$1.50. *Miniature Score: Eulenburg No. 801.*

**Damnation of Faust: Serenade.** Sung by Marcel Journet (Bass) with orchestra. One 10-inch disc (V-1123). Price, \$1.50.

**Damnation of Faust: Part IV—Margaret's Romance.** Two sides. Sung by Mlle. Yvonne Gall (Soprano) with orchestra conducted by Henri Busser. One 12-inch disc (C-LFX5). Price, \$2.

**Damnation of Faust: Chanson gotique** (Ballad of the King of Thule); **Romance.** Sung by Germaine Martinelli (Soprano) with orchestra conducted by Albert Wolff. One 12-inch disc (PD-566040). Price, \$1.50.

**Romeo et Juliette: Queen Mab Scherzo.** Two sides. Played by the Hallé Orchestra conducted by Sir Hamilton Harty. One 12-inch disc (C-67422D). Price, \$2. *Miniature Score: Eulenburg No. 424.*

**Romeo et Juliette: Romeo seul; Tristesse; Concert et Bal; Grand Fete Chez Capulet.** Four sides. Played by Colonne Orchestra conducted by Gabriel Pierné. Two 12-inch discs (O-123526 and O-123527). Price, \$2 each.

**Symphonie Fantastique, Op. 14.** Twelve sides. Played by the London Symphony Orchestra conducted by Felix Weingartner. Six 12-inch discs (Columbia Set No. 34). Price, \$12. *Miniature Score: Eulenburg No. 422.*

**Symphonie Fantastique: March to the Scaffold.** Played by the Hollywood Bowl Orchestra conducted by Eugene Goossens. One 12-inch disc (V-6869). Price, \$2.



New York Philharmonic-Symphony last season, might be added to the repertoire in the future. However, it is a tedious work and contains moments of decided ennui. For the present, let us merely ask for a finer recorded edition of the *Symphonie fantastique*. Why not by Coates?

Born in 1803 and living to the age of sixty-six, Berlioz encountered all sorts of difficulties. First, his family objected to his pursuance of the musical art; next, he encountered adversaries among the pedants in Paris (he competed for the *Prix de Rome* again and again before at last winning it); he was obliged to earn a living writing *feuilletons* for Parisian newspapers; success in love came to him only after years of romantic outbursts and passionate pursuits; he was never appreciated in his own country, an impression he desired above all other things. Nevertheless, though his works may be bold to excess and, for the most part, entirely devoid of reticence, they were *original* to a very rare degree; and if they are not always worked out in detail, not always conformable to the principles of good part-writing, and contain passages of unequal value, yet, when sympathetically performed, they are unusually effective, especially by virtue of the great skill Berlioz used in orchestration.

## Visiting Recording Artists

T. V. NEPRAVNIK

The coming season will introduce to the American public a number of distinguished European artists who have already earned brilliant reputations in this country almost entirely through their phonograph records. Heading these artists are: the Austrian conductor, Erich Kleiber; the German conductor and composer, Max von Schillings; the Norwegian bass, Ivar Andresen; and the French tenor, Georges Thill.

Probably greatest interest will centre on Erich Kleiber, who will conduct the first six weeks of the season of the Philharmonic-Symphony Orchestra of New York, and Max von Schillings, who has been engaged to conduct the forthcoming third tour of the German Grand Opera Company. Kleiber is still a young man. He was born in Vienna on August 5, 1890. His mother was of German-Bohemian parentage. His father was a "Gymnasial professor" (Professor of a classical state school). His parents died when he was still a child, so that at the age of five he was left alone in the world with his six-year-old sister. She was put into a convent, and Kleiber was entrusted to the unwilling care of several aunts. Owing to their poverty and their charge's bad health and obstinate disposition, they were not appreciably cheered at the prospect of bringing him up.

Kleiber's interest in music developed early. Even as a child he attended all sorts of musical events. At the Vienna State Opera, where he went as often as he could afford the price, he obtained his first real impression of the art. His father had left him an old violin, and upon this he practised diligently. His violin lessons, in fact, constituted his only musical studies at that time. At the age of eighteen, Kleiber left Vienna and went to Prague, enrolling at the University and Music Conservatory. He specialized in philosophy. These were hard, painful years. He had no money. He had to share a small, unheated room with another student, and food was not plentiful. Privations suffered at this time, it is said, caused him to lose all his hair before he was twenty-five. When a Hungarian newspaper reporter, moved by the irrelevant curiosity that seems to affect the craft all over the world, recently asked him how it happened that he was entirely



bald while still so young a man, Kleiber laconically replied: "Everybody has a bald head, only some people have hair on it."

He was not very popular at the Conservatory. But he made no effort to be. The learned professors who essayed to teach him failed to convince him, from the very beginning, of their competence. Their earnestness and seriousness merely amused him. He fell into the pleasant habit of attending only such classes as interested him—and there were not many of these. Finally the director of the Conservatory, enraged at Kleiber's serene indifference, indignantly expelled him.

Some years later Kleiber was the guest of honor at a banquet in Prague, where he had just served as conductor of the International Musical Festival. The director of the Conservatory was the principal speaker of the evening. He had apparently forgotten the unpleasant incident with Kleiber and recalled only the fact that he (Kleiber) had once been a pupil at the Conservatory. In great good humor because of the success of the Festival and effectively mellowed with the wines served at the banquet, he remarked glowingly upon Kleiber's fame, his popularity. The influence of the Conservatory, he hinted proudly, had played a not inconsiderable part in all this. Kleiber smiled. Rising to thank the chairman, he eyed the director cruelly, and said: "I have a precious autograph of yours, Herr Director. You once signed a paper which expelled me from your school."

Shortly after leaving the Conservatory, Kleiber was engaged as "repeater" at the National Theatre in Prague. But his first important engagement was at Darmstadt, where he was a conductor at the Court of Ernst Ludwig, Grand Duke of Hessa. Kleiber arrived in Darmstadt with less than forty marks in his pocket and a battered black chest. Six years later he was promoted to the position of principal conductor. The black chest he still keeps as a souvenir of his early struggles to achieve recognition.

He then became first conductor at Barmen-Elberfeld. It was here that he conducted his first symphony concert. Next he was appointed Opera Superintendent at the Dusseldorf Theatre. In 1921 he conducted the Festival Opera at the Musical Festival of the "Allgemeine Deutsche Musikversin." The following year he was called from Dusseldorf to Mannheim. Here he began to attract the attention of the wider musical world.

Max von Schillings, at that time the Superintendent of the Berlin State Opera, heard of Kleiber's work and called him to Berlin. In October of 1923, Kleiber made his début at the State Opera with a performance of Beethoven's *Fidelio*. It was an enormous success. Kleiber thereafter was one of the most popular conductors in Berlin. He was appointed general musical director at the State Opera, a position which he still holds; in addition to his operatic duties he also conducted the Symphony Concerts of the Opera Orchestra.

Subsequent tours throughout Germany, with the Vienna Philharmonic Orchestra, increased Kleiber's rapidly growing fame, and he is now estimated as one of the finest conductors in Germany. He has also conducted with notable success in Rome, Budapest, Barcelona and South America. It was in September, 1926, while acting as guest conductor at Buenos Aires, that he met Miss Ruth Goodrich of Los Angeles. In December of that year they were married in Berlin. An interesting sketch of Kleiber, written by his wife, was published in the New York *Herald-Tribune* of July 13, 1930. In it we are told that his hobby is photography and his gods Napoleon, Nikisch and Toscanini. The Kleibers have a daughter and a son; the latter was born only last July.



Kleiber's readings are sincere, poetic and vigorous. Sometimes they are not quite so polished as one would like, but that might be more a matter of insufficient rehearsal than anything else. His sympathies are broad and include everything which he deems good, enduring and important of all composers, modern as well as classic. His European career has been highly successful thus far, and his reputation rests on what appears to be a solid foundation. But in taking Mengelberg's place with the Philharmonic-Symphony he has a task of formidable difficulties before him. Inevitably, he will be compared with the departed Dutch conductor. If he overcomes this handicap, he will be a great conductor indeed.

Among his most important recording achievements thus far are Beethoven's *Second Symphony* (PD-66905 to PD-66908), the Mozart *Symphony No. 39 in E Flat* (V-9438 to V-9440) and the same composer's *Prague Symphony* (V-C1686 to V-C1688). The first two works were recorded with the Berlin State Opera Orchestra; the last with the Vienna Philharmonic.

Max von Schillings has long been a favorite with record collectors. His careful, well thought-out readings are immensely stimulating, his interpretations of Wagner and Schumann being especially good. This month he has three exceptionally fine records, Wagner's Prelude to *Lohengrin* and the Overtures to Weber's *Abu Hassan* and *Euryanthe*, on the lists, all of which are reviewed in this issue.

Max von Schillings was born at Duren (Rhineland) April 19, 1868. After three years' study at Munich, he settled in that city. In 1892 he acted as director of rehearsals at the Bayreuth Festival. In 1908 he was made assistant to the Intendant of the Stuttgart Court Theatre, where he conducted the Court Orchestra and Opera. Three years later he was appointed general music director, a position which he occupied until 1918. In 1919 he was made director of the State Opera in Berlin.

He is also a composer of marked ability, and he has an imposing list of works to his credit. His opera *Mona Lisa*, from which several selections were recently recorded under his direction by Parlophone (PA-9462), was produced at the Metropolitan Opera House in New York in 1924. He will conduct with the German Opera Company not only the principal operas of Wagner, including the *Ring*, and Mozart's *Don Juan*, but also d'Albert's *Tiefland*.

Ivar Andresen's records have firmly established him as one of the most popular basses now recording. He has never appeared in this country. Andresen has a magnificent voice; he also is keenly intelligent,—a quality which distinguishes him from most singers—and thus he knows how to employ his superb bass with, at times, thrilling effect. His most notable recording work thus far perhaps is contained in the Columbia Bayreuth Festival *Tristan und Isolde*, where his singing of the rôle of King Mark made a profound impression upon all who heard the set.

He was born in Oslo in 1896. His training was received in Stockholm, and his début was made there as the King in *Aida*. He has also appeared at Bayreuth, Covent Garden and Dresden, where he is a member of the State Opera. Andresen's engagement with the Metropolitan is one of the important musical events of the year.

Georges Thill, the popular French tenor, will also appear with the Metropolitan this year. Thill has sung at La Scala, at the Paris Opéra, and at the Colón in Buenos Aires. Some of his finest records are to be found in the Columbia *Carmen* albums.





## ORCHESTRA

SAINT-SAENS

V-7292

and

V-7293

Henry VIII: Ballet Divertissement—(1) Introduction and Entrance of the Clans; (2) Scotch Idyl; (4) Dance of the Gypsy; (6) Jig and Finale. Four sides. Played by Walter Damrosch and the National Symphony Orchestra.

Two 12-inch discs. Price, \$2 each.

There is probably no conductor more popular and more well-loved by the American public than Walter Damrosch. He has been active in musical affairs in this country for an incredibly long time—since 1885, in fact. Now, nearing the age of seventy and with a long and distinguished career behind him, he no longer appears often in public. But his weekly radio concerts, which have rendered an incalculable service by bringing reputable music to the attention of people who formerly were scarcely aware of its existence, have become deservedly famous, and through them he keeps in contact with his countless admirers.

Never having been closely identified with the progress of the phonograph, Dr. Damrosch has not made many records. A few old-process Columbia discs and two early electrical albums for the same company constitute, indeed, his entire list. Now appearing for the first time under the Victor label, he returns to the phonograph under singularly favorable auspices. He is given the advantage of really magnificent recording, and his orchestra, presumably the same band with which he broadcasts, seems admirably adapted for recording work. For these records Dr. Damrosch chooses a ballet divertissement by Saint-Saëns, one of his favorite composers. "Perhaps the most important and interesting great musician of France whom I have known," he says in his volume of reminiscences, *My Musical Life*, "was Camille Saint-Saëns, whom I met in 1908 when he came to America on a concert tour. He was at that time seventy years of age. His extraordinary vitality and the fluency of his playing amazed us all, and America outdid itself to honor this *grand maître*. I had the great pleasure of conducting all of his concerts in New York at which he played his five piano concertos, an extraordinary feat for a man of his age. We had heard so many stories from French musicians of his 'nasty temper' at rehearsals and his caustic comments on this or that phrasing in his symphonies or concertos that we were all very agreeably disappointed in finding him genial, cheerful, and grateful for what we were able to give him."

The ballet divertissement comes from *Henry VIII*, an opera in four acts, based on the poem of Leonce Detroyat and Armand Silvestre. It was first produced at the Opéra in Paris in 1883. The ballet follows the second act and consists of six numbers, two of which, No. 3—*La Fête du Houblon* and No. 5—*Scherzetto*, are omitted from this recording. No. 1 begins on the strings; a brilliant and imposing march, with the brass prominent, follows. In the delightful *Scotch Idyl* there is an almost unbelievable degree of freshness and realism in the solo instruments. The same thing holds true for the *Dance of the Gypsy*, in which tambourine and drum make merry. There is also a charming tune for the violins. The *Jig and Finale* conclude in a brisk fashion a thoroughly enjoyable set of records. The orchestra is not a large one, but it seems to be just the proper size for balanced, effective recording; and it is beautifully drilled. Dr. Damrosch's reading is polished and sparkling.



**BRAHMS**  
**V-7277**  
to  
**V-7282**

Symphony No. 2 in D Major, Op. 73. Twelve sides. Played by the Philadelphia Orchestra conducted by Leopold Stokowski. Six 12-inch discs in an album. Victor Set M-82. Price, \$12.



Miniature Score—Eulenburg No. 426.

**WAGNER**  
**B-90076**

Lohengrin: Prelude. Two sides. Played by the State Opera Orchestra, Berlin, conducted by Max von Schillings. One 12-inch disc. Price, \$1.50.

Miniature Score—Philharmonia No. 39.

**WAGNER**  
**SCHUBERT**  
**B-90077**  
and  
**B-90078**

A Faust Overture. (Wagner.) Played by the State Opera Orchestra, Berlin, conducted by Oscar Fried. Three sides and Hungarian March in C Minor. (Schubert-Liszt.) One side. Played by the Opera Orchestra, Berlin-Charlottenburg, conducted by Alois Melichar. Two 12-inch discs. Price, \$1.50 each.

The Brahms *Symphony No. 2* is reviewed in the article, "The Brahms Symphonies," printed elsewhere in this issue. . . . The Prelude to *Lohengrin* is represented in practically all the companies' catalogues. Schillings' interpretation here is an eminently sound one; it may not have the impressive volume of some recordings, but the orchestra sounds exceptionally well, and the conception is poetic. The strings, playing high in their register, and the flutes are properly ethereal, and there is fine brightness of color in the brass, especially in the climax. . . . *A Faust Overture* belongs to Wagner's dismal Paris days. "Out of the inner depths of my discontent," he wrote, he composed an orchestral piece which he called "an overture to Goethe's *Faust*," but which was really intended for the first section of a grand *Faust* Symphony." It was rehearsed by Habeneck at Paris, but for some reason or other was not performed in public. Its first public performance occurred at Dresden four years later. In 1855, the year in which Wagner scored *Die Walküre*, the second version—the one we now have—was completed. On January 19 of that year, Wagner wrote to Liszt: "I have been taken with a desire to remodel my old *Faust* Overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive)." In its new form the work was played for the first time at Zurich, January 23, 1855. The result of a brooding absorption of spirit, the Overture reflects the misery of Wagner's visit to Paris, one of the bleakest periods of his life. "The outstanding fact about Wagner's *Faust Overture*," Lawrence Gilman has written, "is that neither Woman nor the Devil appears in it. . . . *A Faust Overture* is steeped in sex, but Gretchen is absent from the scene, and so is Mephistopheles. The explanation is that *A Faust Overture* is in no sense an Overture to *Faust*." It is, more properly, a symphonic poem. There is little choice between this recording of the Overture and that made by Albert Coates with the London Symphony (V-D1631). Both performances are energetic and well-planned; both enjoy the benefits of superlative recording. If anything, perhaps that in the Fried version is a shade the superior. . . . The *Hungarian March*, arranged by Liszt, is a bright little piece, and it is played with verve and spirit.



**WEBER****C-G67804D**

and

**C-G67805D**

Euryanthe: Overture. Three sides and  
Abu Hassan: Overture. One side. Both played by Dr. Max von  
Schillings and Symphony Orchestra.  
Two 12-inch discs. Price, \$2 each.

Miniature Scores—Eulenburg Nos. 635 and 696, respectively.

**MOZART****V-1486**

The Magic Flute: Overture. Two sides. Played by Philharmonic-Symphony Orchestra of New York conducted by Willem Mengelberg. One 10-inch disc. Price, \$1.50.

Miniature Score—Philharmonia No. 12.

Max von Schillings is well represented this month on both the Brunswick and Columbia lists. For the former he conducts the Prelude to Lohengrin, and for the latter the Overtures to Weber's operas, *Euryanthe* and *Abu Hassan*. *Euryanthe*, based on a libretto that was remodelled nine times before Weber was satisfied with it, was produced at Vienna, October 25, 1823. This opera of mediæval chivalry did not please Goethe, who said: "Karl Maria von Weber should never have composed 'Euryanthe'; he ought to have seen at once that it was a bad subject, with which nothing could be done." The Overture begins vigorously. A theme for the brass and woodwind, taken from material in the first act, is followed by the lovely melody for violins, derived from the second act. The music works up to a climax, and then comes a group of softly sustained chords for horns and bassoons. A pause follows. Then the brief fifteen-measure largo is ushered in by eight muted violins. This extraordinarily beautiful passage was considered, in Weber's day, highly daring. The first theme is embellished fugally in the development section which follows, and after a restatement of both themes in the original key of the Overture, the piece concludes with a brisk coda. Schillings' reading is virile and robust, and these qualities are sharply emphasized by the powerful yet effectively balanced recording. The *largo*, which begins on side two, was quite poor in the review copies, thick recording and an offensive scratch spoiling the quality of the strings. These faults, however, may not be apparent in later pressings. . . . The second in the middle group of Weber's operas was *Abu Hassan*, adapted by Hiemer from an Arabian fairy-tale. The plot of this one-act Singspiel is said to be closely associated with certain experiences of both Weber and Hiemer in Stuttgart. The Overture is a spontaneous and charming little piece, with the triangle much in evidence. The recording, as in *Euryanthe*, is excellent, and Schillings' interpretation is healthy and full-blooded.

The more one hears of Mengelberg's records the more keenly does one regret the rather senseless quarrel which prevents him from conducting the New York Philharmonic-Symphony this season. He is a fine conductor, and his sincere, energetic performances will be greatly missed. His latest Victor release is this little 10-inch disc of the *Magic Flute* Overture, which he played last year with the Philharmonic. The present recording and interpretation have many merits; but they hardly outweigh those contained in Sir Thomas Beecham's version (C-7123M) or Bruno Walter's (C-67660D). Mengelberg's reading is more hurried than animated; he misses a good deal of the lightness and sparkle of the piece. The "Masonic" chords for full orchestra, which are heard at the beginning and again in the middle of the Overture, though, are firm and well-rounded. Sir Thomas Beecham's recording, made several years ago, was vitiated by an unpleasant coarseness here.



**STRAWINSKY****PA-R20109**

IMPORTED

Fireworks. One side and

Suite No. 2: Polka and Galop. One side. Both played by Orchestra of the Concerts Colonne, Paris, under the direction of Gabriel Pierné. One 12-inch disc. Price, \$2.



Miniature Score—(Suite No. 2) Philharmonia No. 295.

**WEINBERGER****PA-E11000**

IMPORTED

*Schwanda the Bagpipe Player*: Selection. Two sides. Played by the Berlin State Opera House Orchestra conducted by Dr. Weissmann. One 12-inch disc. Price, \$2.

Both of the records in this batch have a good deal to recommend them and seem well-calculated to appeal to a variety of tastes. Strawinsky's music has a peculiar effect upon music lovers. It seems to upset their sense of balance completely. Those who adjust their admiration for a composer in proportion to the number of years he has been dead abuse it roundly, while others, ever on the search for something new and novel merely for the sake of novelty, praise it with such appalling enthusiasm that one would think no music had been written until Strawinsky appeared. And still others, similarly indiscriminate, regard him somewhat condescendingly and with affected amusement, as if he were entertaining, as a clown is entertaining, but hardly of prime importance. Perhaps one in a hundred succeeds in obtaining a cool, dispassionate and approximately accurate estimate of him. The recording of the *Fireworks* is a good and enjoyable one. The *Polka and Galop* were originally piano duets; later they were arranged for small orchestra. They are agreeable, though a little monotonous. The Colonne band is recorded splendidly.

*Schwanda*, first produced at the National Theatre, Prague, April 27, 1927, has been given in nearly all of the German opera houses, and Weinberger seems to be experiencing the exhilarating success that results from gauging the popular taste neatly and accurately. Portions of this music were introduced in this country last Summer by Albert Coates with the Philharmonic-Symphony Orchestra at the Lewisohn Stadium in New York and with the Philadelphia Orchestra at its open air concerts. Jaromir Weinberger is a Czech, born in 1896 at Prague. In 1922 he was appointed Professor of Composition at the Conservatory in Ithaca, New York. His opera is based on an old legend about a bagpipe player who, after leaving his wife, cures a queen of her melancholy with his playing. A good deal of diverting nonsense follows, including a visit to the underworld. The present selection contains the second scene polka, which opens the second side of the record, the march at the end of Act 1, *Schwanda's* song, and the appealing melody that closes the opera.

The music, which is said to be derived from primitive Bohemian folk-music, is fresh and tuneful, and the orchestration, though a bit loud, is colorful. Dr. Weissmann and the State Opera Orchestra give a sprightly, well-turned performance, and the reproduction is extraordinarily full and brilliant.

R. J. M.

**MEYERBEER****V-AN422**

IMPORTED

*Die Hugenotten*: Vorspiel. One side and*Die Hugenotten*: Balletmusik. One side. Both played by the Berlin State Opera Orchestra conducted by Dr. Leo Blech. One 12-inch disc. Price, \$1.75.

Excellent reproduction and skilful playing help make one forget the essential emptiness of this music. The ballet music is the most attractive part of the disc, and it is quite enjoyable.



**SMETANA****C-50244D  
and  
C-50245D**

The Bartered Bride: Selections. (Arr. Schneider.) Four sides. Played by Symphony Orchestra under the direction of Elie Cohen. Two 12-inch discs. Price, \$1.25 each.

**BARTOK  
ALBENIZ****PA-E10997  
IMPORTED**

Five Roumanian Dances. (Bela Bartók.) One side and Concert Tango. (Albéniz.) One side. Both played by Edith Lorand Orchestra. One 12-inch disc. Price, \$2.

**VERDI  
BIZET****C-4019X  
and  
C-4020X**

Nabucco: Sinfonia. (Verdi.) Three sides and Carmen: Prelude. (Bizet.) One side. Both played by Milan Symphony Orchestra conducted by Lorenzo Molajoli. Two 10-inch discs. Price, 75c each.

**BRUNEAU****C-G50241D**

Messidor: Entr'acte Symphonique. Two sides. Played by Philharmonic Orchestra of Paris under the direction of G. Cloez. One 12-inch disc. Price, \$1.25.

Nearly all the companies have available versions of the Overture to Smetana's opera, but the rest of the work has thus far been inexcusably neglected. There are indications that this will be remedied. A month or so ago Columbia released a delightful record containing duets from Acts 1 and 3, and now the same company issues these two discs of orchestral selections. The arrangements are effective, and a good deal of material from the opera is included. The orchestra plays Smetana's joyous tunes with obvious pleasure. The recording is not of the best we get nowadays, but it is satisfactory. . . . Bela Bartók, Hungarian composer, pianist and folk-song collector, was born in Hungary in 1881. He has made a thorough investigation of Hungarian, Roumanian and Slovak folk music. The *Five Roumanian Dances* given here are representative of that research. Their marked rhythms and varied nature make them very appealing, and the Edith Lorand Orchestra, whose routine consists principally of Strauss waltzes and such things, plays them with fine spirit. The violin predominates, as it does also in the Albéniz *Tango* on the reverse side. It is the same *Tango* with which we are all so familiar. . . . The *Nabucco* number is another recording of the *Sinfonia*. This version is not so smooth as the one by La Scala Orchestra, reviewed here last month. . . . Louis Charles Bonaventure Alfred Bruneau, born in Paris in 1857, was an enthusiastic admirer of Zola's literary works. The two often collaborated in producing operas. *Messidor*, from which the above selection was taken, did not win the success expected of it, principally because it was produced at the time of the Dreyfus case. Bruneau had supported Zola in his unpopular championship of Dreyfus and in consequence lost the public's attention. Though beautifully played and recorded, the selection here is essentially flatulent, saying little that has not already been more pleasingly said before.



**RUBINSTEIN**  
**V-22508**

Melody in F, Op. 3, No. 1. One side and  
Romance, Op. 44, No. 1. One side. Both played by Victor Con-  
cert Orchestra conducted by Rosario Bourdon.  
One 10-inch disc. Price, 75c.



**MAILLART**  
**V-K5484**  
IMPORTED

Les Dragons de Villars: Overture. Two sides. Played by the  
Berlin State Opera Orchestra conducted by Ernst Viebig.  
One 10-inch disc. Price, \$1.25.

Miniature Score—Eulenburg No. 634.

Bourdon gives the Rubinstein numbers smooth, pleasing performances. . . .  
The Overture to the opera by Louis Maillart (1817-1871) is a stirring piece of  
work, well-played and recorded. An aria from this opera is available on V-P805,  
sung by M. Rousseau.

## CONCERTO



**BACH**  
**G-151**  
**and**  
**G-152**  
IMPORTED

Concerto in F Minor for Piano and Strings. Three sides and  
Blessed Jesus, here we stand. (Chorale arranged by Rummel.)  
One side. Both played by Ethel Bartlett (Piano).  
Two 12-inch discs. Price, \$2 each.

Miniature Score—Eulenburg No. 745.

The *Concerto in F Minor* for piano and strings, one of the recent releases of the National Gramophonic Society, should have an appeal quite as definite and quite as widespread as the *Suite in B Minor* or the *Suite in D Major*. The concerto, indeed, bears a striking resemblance to the former, particularly in the last movement, where the piano part suggests the flute and the strings play a happy, sparkling tune that recalls the other work. In the third volume of his ponderous *Johann Sebastian Bach*, Philipp Spitta remarks that the concertos for "one clavier in F minor and A major demand attention for their clear and compact form. They are particularly well fitted to elucidate the structure of the older form of concerto."

The work is in three movements: *allegro moderato*, *largo* and *presto*. The *allegro* is not only dignified and grave; it is also supremely lovely and tender. Plucked strings, in the *largo*, form a charming accompaniment to the piano. And the infectious merriment and animation of the *presto* add even further proof, if, in fact, any is still necessary, that Bach was not nearly so formidable and inaccessible as some people suppose. A small string group, which strangely is not given credit on the labels, assists Ethel Bartlett in her sensitive and thoroughly satisfying interpretation of this music. On the odd side of the set, she plays a subduingly beautiful chorale, *Blessed Jesus, here we stand*, arranged by Rummel. The fine, clear reproduction of the piano in this piece calls for especial praise. The set as a whole is well-recorded, and it forms one of the most substantial and rewarding of all the N. G. S. releases.





## PIANO

### BEETHOVEN

C-67810D

and

C-67811D

Sonata in E Flat Major, Op. 81a. Four sides. Played by Leopold Godowsky (Piano). Two 12-inch discs. Price, \$2 each.

The *Sonata in E Flat Major*, Op. 81a, composed in 1809 and published two years later, is one of the few examples of Beethoven's use of a descriptive title, and it is, in fact, the first and only of his sonatas which makes use of a definite program to indicate its meaning. The work was dedicated to the Archduke Rudolph. In March of 1809 the Archduke Rudolph, Prince Lobkowitz and Prince Ferdinand Kinsky signed an agreement whereby they promised to pay Beethoven 4000 florins a year until he should obtain an appointment of equal value.

Several months after the signing of the agreement, the French besieged Vienna, and the Archduke Rudolph and the Imperial family left the city. It is this incident that prompted Beethoven to write the *Sonata in E Flat*. Its program is an extremely simple one, and the work is therefore quite easy to understand. The program consists of three words: "Les adieux, l'absence, et le retour"—farewell, absence and return. Although Beethoven marked very plainly on the manuscript that the absence referred to in the work was that of the Archduke Rudolph, there were still some who could not refrain from putting a different interpretation upon the meaning of the sonata. Thus the critic Adolf Marx, grandly ignoring Beethoven's definite statement, was moved to write: "A soul picture, which brings before the mind the Parting—let us say of two lovers; the deserted—let us assume again sweetheart or wife; the Reunion of the Parted Ones."

The first movement is based on the opening three notes—G, F and E. These are set to the word *Lebewohl* (farewell). A poetic picture of the melancholy feelings generally evoked by a parting then follows. "It seems to me," Ernst von Elterlein remarks in his *Beethoven's Pianoforte Sonatas*, "that in this *allegro* there are, so to speak, three moods and three phases of feeling which, in consequence of the approaching separation from a beloved object, spontaneously appear in wonderful unison; the painful sense that after all there must be a parting; the excited, ardent feeling of parting from an object worthy of such sorrow; and the consolatory assurance that the separation is not final. The motive at the beginning of the movement seems to me to correspond to the first, the octave motive which soon follows to the second, and the later motive, marked *expressivo*, to the third phase of feeling, while again the descending motive, at the conclusion of the first part, strikingly expresses quiet submission to the inevitableness of the parting." The second movement, the *Absence*, represents the feelings of the friend who is left in loneliness. The third movement, the *Return*, of course, portrays the meeting of the friends and their consequent felicity.

Godowsky's distinguished reading is marked with a fine poetic insight, a touch of extraordinary beauty and a technique of great clarity. The recording is smooth and clear, similar to that in the *Davidsbündler-Tänze*, reviewed here last month.



**LISZT  
CHOPIN**  
V-7290

{ Liebestraum No. 3. (Liszt-Ganz.) One side and  
Valse Brillante, Op. 34, No. 1. (Chopin-Joseffy.) One side.  
Both played by Rudolph Ganz (Piano).  
One 12-inch disc. Price, \$2.



**WEBER  
SCARLATTI**  
B-90079

{ Perpetuum Mobile. (Weber.) One side and  
Pastorale: Capriccio. (Scarlatti-Tausig.) One side. Both played  
by Alexander Brailowsky. One 12-inch disc. Price, \$1.50.

**CHOPIN  
RACHMAN-  
INOFF**  
C-2262D

{ Etude in G Flat, Op. 25, No. 9. (Chopin.); Study on the Same  
Etude. (Godowsky.) One side and  
Prelude in G Minor. (Rachmaninoff.) One side. Both played  
by Victor Schioler (Piano). One 10-inch disc. Price, 75c.

All three of these discs maintain a high level of recording excellence. Piano recordings are constantly improving, and nearly each month witnesses the release of some particularly fine example. Perhaps, if the companies don't let up on their efforts to achieve perfection, it will not be long before the average piano disc will bear as close a resemblance to an actual piano performance as orchestral discs now do to an actual orchestra. Rudolph Ganz' disc comes close to equalling Horowitz' last record, reviewed here last month, so far as the recording is concerned. Ganz has hitherto been represented on records in his capacity as conductor of the St. Louis Orchestra, with which he made several not very impressive early electrical recordings. He now devotes his time principally to piano playing and teaching, though he still occasionally conducts. His performance here is keenly enjoyable, even in the much-battered and thrice-familiar *Liebestraum*, which he plays in his own arrangement. The Chopin piece is the first of the three valse that comprise Op. 34. Schumann borrowed liberally from the coda of this work for a passage in the *Préambule* of his *Carneval*, according to Hunecker. The second valse in this series, that in A Minor, has been recorded by Ignaz Friedman (C-7119M).

Brunswick issues this month another of Brailowsky's astonishingly fine piano recordings. One may not always agree with this artist's interpretations, but his records are nearly always well worth hearing, if only for the superb recording. In both the Tausig arrangement of the Scarlatti *Capriccio* and in the Weber *Perpetuum Mobile* he is especially happy, playing with a facile technique and in a sincere, straightforward fashion.

Victor Schioler is a newcomer to the gramophone. He is a young Danish artist and was born in 1899. He studied under Friedman. He gives the Rachmaninoff *Prelude* a vigorous and skilful rendering; the crashing chords and octaves are played and recorded flawlessly. On the reverse side, one of Chopin's *Etudes*, the one known popularly as the *Butterfly*, is presented together with a brilliant paraphrase of it by Godowsky.





**BAX**

**G-156**

**to**

**G-158**

**IMPORTED**

Sonata for Two Pianos. Five sides and  
Hardanger (With Acknowledgments to Grieg). One side. Both  
played by Ethel Bartlett and Rae Robertson (Two Pianos).  
Three 12-inch discs. Price, \$2 each.

Scores for both works published by Murdoch, Murdoch & Co., London.

Arnold Bax has done much for two piano (four hand) literature. The already limited repertoire would be poorer indeed without *Moy Mell*, *The Poisoned Fountain*, or *The Devil That Tempted St. Anthony*. Lately Bax has added to this brilliant and imposing list a work called *Hardanger* and a piece of greater proportions than he had heretofore attempted: a *Sonata for Two Pianos*. It is not without close scrutiny that one pronounces all these compositions works of decided merit. You will look in vain among four hand two piano compositions for works of superior quality. The suites of Ravel and the *En blanc et noir* pieces of Debussy accomplish their ends with no greater artistry, no more perfection, or no more economy of means, than those used and developed by this interesting modern English musician. Bax does not use the additional staves simply for more intricate elaboration nor does he fall into the extremely bad habit of too often doubling his parts. The large range thus provided by the double key board does not make his works take on anything like symphonic proportions—this last a fault from which the great Debussy was not entirely free. In Bax's works one is always conscious of a capable and unerring pianistic sense guiding the way.

*Hardanger* was first published in the summer of 1929; it was first played by the artists here recording. If memory does not err, the sonata was published some time later, last Fall or Winter, and, too, we believe, received first presentation at the hands of the Robertsons—or, as they wish to be known: Ethel Bartlett and Rae Robertson.

Miss Bartlett and Mr. Robertson are very popular in England and on the continent as two piano performers. They have occasionally appeared in recital in America (we believe that they are scheduled for concerts here this season). At any rate, they are two splendid musicians who are to be praised for their courage in providing music lovers with hearings of a fascinating though limited branch of piano literature.

The sonata contains many of the qualities apparent in the *Second Symphony*, first played here last season by the Boston Symphony Orchestra under Serge Koussevitzky. The work belongs to what might be termed a third period. The early works of Bax contained tight, strictly interwoven characteristics. About 1917 this diffuseness and obscurity began to disappear; the *Quartet in G* (recording of which is reviewed under CHAMBER MUSIC in this issue) was the beginning of the second period in which greater clarity and less regard for intricate texture made first appearance. The sonata presents ideas with still greater explicitness; the music is easy to follow; the contrasts are distinctly marked, yet the whole conception stands forth with fine unification. The work is in three movements (*Molto moderato*; *Lento espressivo*; and *Vivace feroce*) in which quite a variety of rhythms occur, and splendid color effects, in no way superficial, are achieved. Bax's inherent



capacity for an interesting and beautiful melody supplies a lyric beauty, a comparison to which, in present day music, is difficult to reach. A certain harmonic harshness is prevalent in the last movement, a touch of modernity not unlikeable. Bax's rhythmic invention throughout the sonata is amazing.



*Hardanger* is a delightful short work in which the affinity to the Norwegian composer is no closer than the lyric mood which Bax and he have in common.

Our thanks to the National Gramophonic Society. May we be favored with the other works for two pianos, mentioned above, executed and recorded by the same two sincere and capable pianists.

Edward Winslow.

## CHAMBER MUSIC



**WOLF**  
**G-150**  
IMPORTED

{ Italian Serenade. Two sides. Played by the International String Quartet (Mangeot, Voorsanger, Bray and Shinebourne).  
One 12-inch disc. Price, \$2.

Miniature Score—Eulenburg No. 286.

**ARRIAGA**  
**V-AB584**  
IMPORTED

{ Quartet in D. Two sides. Played by the Rafael Quartet.  
One 12-inch disc. Price, \$2.

In 1886 Hugo Wolf wrote an *Italian Serenade* for string quartet. Another work for small orchestra, bearing the same title and containing much of the material from the earlier work, was written in 1893-94. It is the work for string quartet that is recorded here. The one for small orchestra is recorded on Columbia G50236D, and it was reviewed on page 171 of the July issue.

Hugo Wolf has not thus far been treated with conspicuous generosity by the recording companies, so that it is as gratifying as it is surprising so soon to have recordings of both pieces. The *Italian Serenade* is a delicate, brightly-colored work, and its balanced joyousness is brought out vividly by the International String Quartet, whose interpretation has been recorded with impressive skill. The disc is another from the interesting new batch of N. G. S. releases.

Juan Cristostomo Jacobo Antonio Arriaga y Balzola was born in Bilbao, Spain, in 1806. His musical talent developed early, and when still a child he wrote a Spanish opera without having learned the elements of harmony. At Paris, where he was sent in 1821, he studied at the Conservatoire. Two years later he became a noted contrapuntist. An *Et vitam venturi* in eight parts which he wrote was pronounced a masterpiece by Cherubini. He died in 1825, leaving behind him three string quartets (said to contain his best work), an overture, a symphony and a number of unpublished works.

Two movements, an *adagio*, and an *allegretto*, are given on this disc. After a solemn opening, a bright tune is introduced, and it is developed brilliantly, and at some length. The *allegretto* is lively but rather commonplace. The Rafael Quartet gives a moderately interesting reading of this moderately interesting music. The recording, too, is only moderately good.



**MOZART****C-67806D**

to

**C-67809D**

Quartet in G Major (K. 387). Eight sides. Played by the Lener String Quartet.  
Four 12-inch discs in an album. Columbia Set No. 144. Price, \$8.

Miniature Score—Eulenburg No. 1.

Last month, in the review of the *Minuet* and *Finale* from the *Quartet in G Major* issued by Brunswick, mild complaint was made of the fact that only half of the work was released, leaving two movements unrecorded. Now Columbia promptly and efficiently remedies this omission by presenting the entire work in a notable recording played by the Lener String Quartet, whose list of records perhaps surpasses in quantity and quality that of any other similar organization.

The *Quartet in G Major* was written in 1782 and was the first of a group of six such works Mozart dedicated admiringly to Haydn "as the fruit of a prolonged and laborious toil." The four movements of the work abound in lovely things and contain in happy abundance that "sweetness of early October days, honeycombed with intellect" (we quote, perhaps disastrously, from memory), with which Spengler, in his monumental tome, *The Decline of the West*, characterizes Mozart's music. The six quartets may be, as Mozart said, the "fruit of a prolonged and laborious toil," but the word "laborious" seems oddly out of place in mentioning these smoothly flowing and unhampered works. The vigor and energy of the *Finale* of the present quartet are in striking contrast to the more delicate and limpid measures of the preceding three movements.

Those anxious to learn score-reading could find nothing more simple and satisfactory to begin with than this work. Recorded in complete form and presenting no insuperable difficulties—at least to the listener, seated comfortably in an arm-chair—it is quite easy to follow with the miniature score. The beginner, though, should watch out for repeats in the second and last movements, for here the Leners frequently play certain passages over again, which might prove bewildering to the unsuspecting novice.

As for the interpretation, there is little to be said for it save that it is eminently satisfactory and is quite in the style long since made famous by the Lener group. This quartet has been widely praised on all sides, and it is one of the most popular chamber music ensembles now recording. Some of this praise seems a bit ill-advised and excessive, but the organization incontestably has many engaging qualities—*i. e.*, richness of tone, technical brilliancy, solidity, depth of expression and homogeneity of style. All of these are agreeably in evidence here, and the recording brings out even the most minute details clearly and plausibly. A more robust and vigorous, but considerably less subtle and polished, interpretation of the second and last movements can be found on the Brunswick record already referred to.

**KREISLER****C-G50242D**

Marche Miniature Viennoise. One side and  
Syncopation. One side. Both played by Edith Lorand Trio.  
One 12-inch disc. Price, \$1.25.

Somebody once pointed out the fact that almost all Kreisler's pieces fit a 12-inch disc very nicely. Why doesn't he try something more serious sometime? He frequently contrives very likeable tunes, such as these on this disc. The playing is smooth and bright, as is the recording.



## BAX

G-153

to

G-155

IMPORTED

Quartet in G Major. Six sides. Played by the Marie Wilson Quartet (Marie Wilson, Gwendolen Higham, Anne Wolfe, Phyllis Hasluck). Three 12-inch discs. Price, \$2 each.



Miniature Score—Murdoch, Murdoch & Co., London.

The *Quartet in G*, not by any manner of means the most outstanding of Arnold Bax's chamber productions, was composed in 1918. In this work he introduced a more compressed style, at first conscious but later, in the *Oboe Quintet*, for instance, becoming a more congenial mode of expression. Nevertheless, this work contains many moments of arresting melodic beauty and passages of delicate expressiveness.

The work is dedicated to Sir Edward Elgar, O. M.

In three movements (*Allegretto semplice*, *Lento e molto espressivo*, and *Rondo —allegro vivace*) the quartet shows once again Arnold Bax's sympathy with what might be known as the "Celtic fringe." In a previous article we dwelt slightly upon this relation and, now, once again, we wish to point out the facts that Irish legends have stirred his imagination, the Irish landscape has impressed itself upon his moods, and Irish song has helped to shape his melody. No finer example of the last characteristic can be found in all Bax's music than that of the Irish Air in the *finale* of the quartet. It is assigned to the second violin and, as Walter Wilson Cobbett, that incorrigible chamber music enthusiast, remarks, "runs the London-derry air very close for charm." The slow movement is in the manner of a Celtic lament; certainly, it is the crown of the work. Three quarters of an inch from the end of side three of the set occurs an unusual effect by the manner in which the melody, played by muted 'cello, is supported by a rhythmic figure of thirds, played by the first violin (*sur la touche*), and *pizzicato* chords from viola and second violin. The feeling of conciseness, referred to above, is more prevalent in the opening movement.

May we look for recordings of the *Quintet in G Minor*, a work certainly dominating the list of Arnold Bax chamber creations? And, if the National Gramophonic Society choose to publish this brilliant work for piano and strings, may we implore that efficient artists be engaged to record it? The execution by the Marie Wilson ensemble of the *Quartet in G* leaves much, very much, to be desired.

This feminine organization, we understand, was formed in 1927 and according to Cobbett's *Cyclopedic Survey of Chamber Music*, "is an excellent ensemble with a promising future." So far as the present reviewer is concerned, this future, after three years, is something still to be obtained. The first violin shows nothing to warrant the designation of "a gifted violinist," a description of Miss Wilson's artistry appearing in the Cobbett notice. The second fiddle seems easily the artist of the four, while the 'cello's tone lacks all good quality and vigor. The reading of the Bax quartet in general is characterized by occasional lapses from pitch and an absence of that rhythmic vivacity so often stressed in a Bax score. The closing chord of the last movement is sour indeed. The execution of the second movement is something to be said in the performers' favor. The plaintive note and quiet restraint give them ample opportunity better to expose the new and charming things Bax is intent on saying. The recording is beyond cavi.

Edward Winslow.





## OPERA

**BIZET**

**B-90071**

**to**

**B-90075**

*Carmen*: Opera in Four Acts (Abridged). Ten sides. Rendered by soloists and chorus of the Opéra-Comique, Paris, with the Lamoureux Orchestra conducted by Albert Wolff. Five 12-inch discs in an album. Brunswick Set No. 21. Price, \$7.50.

A prominent musician once said that if he were doomed to hear the same opera every night for the remainder of his life he would probably choose Bizet's *Carmen*. It would be a dismal fate; but he could have made plenty of far more intolerable selections. For *Carmen*, despite the fact that nearly everything about it becomes immediately obvious at the very first hearing, leaving little that is fresh and new for the future, seems to be made of enduring material. Certainly, after some years of constant public performance, it shows no apparent signs of decreasing in popularity.

*Carmen* was first produced at the Opéra-Comique on March 3, 1875. It is commonly believed that the opera was at first a hopeless failure, and that Bizet was killed by the disappointment. Ernest Newman disputes these theories, offering for proof the fact that *Carmen*, between the date of its production and February, 1876, had fifty performances. If its critical notices were unfavorable, Mr. Newman says, "then it must be remembered that the musical Press of Paris in the eighteen-seventies included a greater number of stupid and self-sufficient nonentities than have ever exercised the functions of musical criticism in Paris or any other town before or since."

Opera lovers have now three versions to choose from. Columbia and Victor include full-length performances in their masterwork series. And now Brunswick re-presses for domestic distribution the more modest but surely no less lively abridged version recently recorded by Polydor. It is of interest to note that all three companies have gone to the Opéra-Comique for their recordings. The abridged version must have won wide favor in Europe, for Polydor has only recently issued another version, this time sung in German and made at the Berlin State Opera. Brunswick, of course, has re-pressed the French performance.

Herman Weigert and Hans Maeder, who have arranged all the works in the Polydor abridged opera series, are responsible for this arrangement. A generous amount of the credit for the success of these productions must go to them. Their task is a delicate and trying one. To cut down a three or four hour opera to an hour or less, to retain enough of the original numbers to please everybody, to make the resulting patch-work flow evenly, intelligibly and logically—to do all this and to do it satisfactorily is a labor obviously calling for a quick intelligence and a well-developed ability for separating the essential from the non-essential.

The soloists are not indicated on the labels, but they have succeeded in communicating their various rôles with telling effect. The orchestra is the Lamoureux band, whose reputation has been considerably enhanced of late by its excellent recordings made under the direction of the present conductor, Albert Wolff. The recording is strong and clear.

R. J. M.



**GOUNOD**  
**V-8185**

Faust: Act 1—*Mais ce Dieu que peut—Il pour moi?* One side and

Faust: Act 1—*Ici je suis à ton service.* One side. Both sung by Fernand Anseau (Tenor) and Marcel Journet (Baritone) with orchestra conducted by Piero Coppola. One 12-inch disc. Price, \$2.50.



**V-9697**

Faust: Act 2—*Kermesse (Vin ou bière).* One side and

Faust: Act 2—*Ainsi que la brise légère (Waltz and Chorus).* One side. Both sung by the Metropolitan Opera Chorus with Metropolitan Opera House Orchestra conducted by Giulio Setti. One 12-inch disc. Price, \$1.50.

**C-4074X**

Faust: Act 3—*Salve dimora.* Two sides. Sung by Hipolito Lazaro (Tenor) with orchestra. One 10-inch disc. Price, 75c.

The first two of these discs have just been given a special release on the Pacific Coast by the Victor Company, but they will be given a regular release later on. The third is from the current Columbia foreign list. All three discs are distinguished by thoroughly fine singing, excellent orchestral work, and clear recording. The first record contains the whole of the scene between Faust and Mephistopheles that occurs in the first act directly after Faust, cursing everything that has formerly given him pleasure, calls upon the powers of evil to come to his aid. Beginning with his *Mais ce Dieu—il pour moi?*, the music continues to Mephistopheles' *fort bien! fort bien!* (page 21, Schirmer piano-vocal score). The reverse side, though labelled *Ice je suis à ton service*, actually begins at the point where the first side left off. The music then continues without a break to the *Kermesse*. This is rendered on the first side of the second of the discs listed above. A cut of some twenty-eight pages follows, and then, on the reverse side, we have the waltz and chorus with which the act ends. According to the Schirmer score, the first act ends with this waltz and chorus, but some versions end the second act with it, beginning the act with the *Kermesse*. Thus the *Salve dimora*, which is the famous cavatina, *All hail, thou dwelling pure and lovely*, in this arrangement would occur in Act 3, though in the Schirmer score it appears in Act 2.

In the scene between Faust and Mephistopheles, Anseau and Journet give convincing performances; they bring to their rôles not only voices of commanding power and beauty but also a keen sense of the dramatic significance of the scene, and their interpretation accordingly gains considerably in effectiveness. Piero Coppola's orchestral accompaniment is properly sinister, passionate or joyous, as the case may be. . . . The Metropolitan Opera Chorus, in the *Kermesse* and waltz, renders these well-known selections with such moving power and spirit that one quite forgets just how familiar the music is in admiring the brilliance and precision of the singing. The orchestra, too, joins in enthusiastically, and the recording brings both out in good balance. . . . Lazaro sings his number in Italian. The orchestral accompaniment is particularly attractive, and the violin obbligato is beautifully played.



**VERDI****V-7106**

Aïda: Act 1—*Ritorna vincitor*. One side and  
Aïda: Act 3—*O patria mia*. One side. Both sung by Elisabeth  
Rethberg (Soprano) with the Berlin State Opera Orchestra  
conducted by Fritz Zweig. One 12-inch disc. Price, \$2.

**V-8207**

Aïda: Act 3—*Ciel! mio padre!* One side and  
Aïda: Act 3—*Su dunque!* One side. Both sung by Elisabeth  
Rethberg (Soprano) and Giuseppe de Luca (Baritone) with  
orchestra. One 12-inch disc. Price, \$2.50.

**V-8206**

Aïda: Act 3—*Ah no! Fuggiamo!* One side and  
Aïda: Act 3—*Ma dimmi*. One side. Both sung by Elisabeth  
Rethberg (Soprano), Giacomo Lauri-Volpi (Tenor), and Giu-  
seppe de Luca (Baritone) with orchestra.  
One 12-inch disc. Price, \$2.50.

"*Aïda*," says Ernest Newman in his *Stories of the Great Operas*, "may be regarded as the culminating point of the older Italian opera." Both Columbia and Victor have issued complete recordings of *Aïda*, and both are commendable performances. Neither, though, contains such notable singing as is given on these discs, sung by three distinguished members of the Metropolitan Opera Company. Well over half of the third act is represented here. Record 7106 was given a special sectional release by Victor some time ago, and accordingly has been available before this month. The first side sets forth Aïda's aria *Ritorna vincitor* from Act 1, in which she bitterly describes the conflicting emotions struggling in her breast—love for her country, desire for its victory, the hope of being returned to her father and her former high rank, and her love for Radames and the consolation it has brought her in her captivity.

The reverse side contains Aïda's aria *O patria mia*, a long and moving song about the loveliness of her native land. The disc begins with the lines *Qui Radames verra! Che vorrà dirmi?* which occur about six pages from the beginning of Act 3. Record 8207 begins where 7106 left off—that is, at the entrance of Amonasro, who has been waiting for this opportunity to speak in secret to his daughter. Both sides of 8207 are required for this duet, and the music ends just before the entrance of Radames. There is then a cut of twelve pages. Record 8206, containing the duet *Ah no! Fuggiamo!* begins with Radames' *Aïda!* (bottom of page 244, Schirmer piano-vocal score). The music from this point on continues uncut to the end of the act, though a couple of lines on the concluding two pages are omitted. Elizabeth Rethberg is engaging and dramatically effective as Aïda. In the aria *O patria mia* she takes full advantage of the excellent opportunity afforded her to show off her range and her technique. Her soprano is singularly pure and clear, and it is at all times pleasing. Her duet with de Luca is a thrilling piece of work. The voices blend well in those few parts where they sing together, and de Luca manages to get a good deal of drama and significance into his lines *Radames so che qui attendi* (page 223). Equally dramatic and exciting are the duet sung by Rethberg and Lauri-Volpi and the trio by Rethberg, de Luca and Lauri-Volpi. The voices are supported by a fine orchestra, and the recording is first-rate.

(See note on page 334.)



**VERDI**  
**V-3054**

Traviata: Act 1—Un di felice. One side and  
Traviata: Act 4 [*sic*]—Parigi O cara. One side. Both sung by  
Amelita Galli-Curci (Soprano) and Tito Schipa (Tenor) with  
orchestra. One 10-inch disc. Price, \$2.



**CHABRIER**  
**V-P842**  
IMPORTED

Le Roi malgré lui: Le Polonais est triste et grave. One side and  
Le Roi malgré lui: Je suis du pays des gondoles. One side.  
Both sung by M. Louis Musy (Baritone) with orchestra under  
the direction of M. Georges Lauweryns.  
One 10-inch disc. Price, \$1.50.

**V-P843**  
IMPORTED

Le Roi malgré lui: Romance—L'Amour, ce devin maître. One  
side and  
Le Roi malgré lui: Chanson Tzigane—Il est un vieux chant  
de Bohême. One side. Both sung by Mlle. Yvonne Brothier  
(Soprano) with orchestra under the direction of M. Georges  
Lauweryns. One 10-inch disc. Price, \$1.50.

**V-L796**  
IMPORTED

Le Roi malgré lui: Fête Polonaise. Two sides. Played by Paris  
Symphony Orchestra conducted by Pierre Monteux.  
One 12-inch disc. Price, \$1.75.

The *Traviata* numbers are sung with fine feeling and beauty of expression. Schipa, as Alfredo, is properly earnest and persistent in the first act duet, and Galli-Curci negotiates the windings and flutterings of her melody with ease. The label incorrectly places the *Pargi o cara* number in Act 4; this is obviously inaccurate, as there is no fourth act. The piece, of course, comes from Act 3. The joy of the lovers in being re-united is communicated successfully by the singers. The orchestra is unobtrusive. This is another of the Victor Pacific Coast releases; it will be given a regular release in due course.

Operatic music of a far different kind is contained in the delightful numbers from *Le Roi malgré lui* of Chabrier. Though conceived in an antiquated form, the work was produced at the Opéra-Comique on May 18, 1887. It continued for three performances, but the fire of May 25 stopped it. On November 16 it was produced again in the temporary quarters of the Opéra-Comique. *Le Polonais est triste et grave* has a pleasing swing and a sparkling orchestral accompaniment. Musy's voice is warm and vibrant and adapts itself well to this music. The two numbers sung by Mlle. Brothier have an infectious charm, and she sings them delightfully. But the most interesting of these excerpts is the volatile *Fête Polonaise*, which is full of telling passages and rich harmonic originality. The music recalls the *Marche joyeuse* and *Bourrée fantasque*, released several months ago by Brunswick. The *Fête* enjoys here a brilliant and remarkably true reproduction at the hands of Pierre Monteux and the Paris Symphony Orchestra. This band and conductor, according to reports from Paris, provide some of the most enjoyable concerts in the French city, and one can well believe it after hearing their work in this vivid piece. Poor string tone slightly mars the performance, though.



# COLUMBIA MASTERWORKS\*

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**WEBER** EURYANTHE: OVERTURE. This splendid overture, by one of the undisputed masters of music, is considered to be, in places, prophetic of Wagner at his best. Its sincere and lofty passages are brilliantly read by one of Germany's most eminent conductors.

† *Columbia Record Nos. G67804-D and G67805-D, \$2.00 each.*

**Weber:** *Euryanthe: Overture—In 3 Parts.*

*4th Side: Weber: Abu Hassan: Overture.*

*By Dr. Max von Schillings and Symphony Orchestra.*



**BEETHOVEN** SONATA IN E FLAT, OP. 81A (LES ADIEUX, L'ABSENCE ET LE RETOUR) FOR PIANOFORTE. This famous sonata, written by Beethoven in 1809, when he was in the full tide of his creative powers, represents the great man in his most poetic mood. A journey undertaken by his friend the Archduke Rudolf inspired the writing and the fanciful subtitle of this exquisite tone poem, in which romanticism and classicism blend in such perfection. The finished art of Mr. Godowsky does full justice to the composition.

*Columbia Record Nos. 67810-D and 67811-D. \$2.00 each.*

**Beethoven:** *Sonata in E Flat, Op. 81a (Les adieux, l'absence et le retour) in 4 parts.* By Leopold Godowsky.

† Records so marked are offered for sale in U. S. A. and Canada only



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"Magic Notes"



**WAGNER**  
**V-7268**

- { Die Walküre: Act 2—Ho-Yo-To-Ho. One side and  
Die Walküre: Act 3—Brünnhildes bitte. One side. Both sung  
by Maria Jeritza (Soprano) with orchestra.  
One 12-inch disc. Price, \$2.



Miniature Score—Eulenburg No. 908.

**B-90081**

- { The Flying Dutchman: Versank ich jetzt in wunderbares Trau-  
men. Two sides. Sung by Elisabeth Ohms (Soprano) and  
Theodor Scheidl (Baritone) with orchestra conducted by Julius  
Prüwer. One 12-inch disc. Price, \$1.50.

Miniature Score—Eulenburg No. 902.

Both of the selections from *Die Walküre* are included in the album set. But the disappointment one naturally feels in getting the same thing over again when a good portion of Wagner still remains to be recorded is considerably ameliorated by Mme. Jeritza's convincing and profoundly moving interpretation of *Brünnhildes bitte*. The music begins with Brünnhilde's eloquent lines *War es so schmachlich* and continues to Wotan's *Frag' deine That*. There is a cut of some twenty-three pages, and the music begins again with Brünnhilde's *Der diese Liebe mir in's Herz gelegt*. The record ends just before Wotan's reply. Soloist, orchestra and recorders have contributed their best efforts. The reverse side contains Brünnhilde's lively war cry at the beginning of Act 2. More often than not, at actual performances, the impious struggle heroically with an irreverent impulse to chuckle when Brünnhilde launches earnestly into her impassioned battle cry. That Mme. Jeritza awakens no such impulse is sufficient proof of her artistry and skill. . . . The *Flying Dutchman* selection is one of the finest records of the opera available. It was reviewed from the original Polydor pressing on page 224 of the August *Disques*.

**WOLF-  
FERRARI**  
**C-50243D**

- { Sly: La canzone dell' Orso. One side and  
Sly: Non sono un buffone. One side. Both sung by Francesco  
Merli (Tenor) with orchestra. One 12-inch disc. Price, \$1.25.

**DELIBES**  
**C-4082X**

- { Lakme: Aria delle Campanelle. Two sides. Sung by Mercedes  
Capsir (Soprano) with orchestra. One 10-inch disc. Price, 75c.

*Sly* was first produced in 1928 at Milan. The hero of the work is Christopher Sly, poet-clown of eighteenth century London. The first number is sung while he impersonates a bear; the second is his defense when mocked by his hosts, the nobility. Neither selection has much to recommend it, beyond good recording. The singing is commonplace and forced, and the music lacks interest, point and vitality. . . . The *Aria delle Campanelle* comes from Act 2 of *Lakme*. It is the charming aria *Where Goes the Maiden Straying*, which Nilakantha commands Lakme to sing at the Indian bazaar. Mercedes Capsir's rendering is interesting and captivating. The orchestral support is excellent. The disc is from the current Columbia foreign list.



## Two Albums of Universal Appeal

**Brahms' Symphony in D Major** (Number 2, Opus 73). Played by Leopold Stokowski and the Philadelphia Orchestra on six double-faced Victor records in Album M-82 (Nos. 7277-7282) and in automatic sequence AM-82 (Nos. 7283-7288). List Price, \$12.00.

Of Brahms' four symphonies, the Second has the greatest appeal for many music lovers. It abounds in beautiful melodies that at once capture even the uninitiated hearer, yet structurally it has a wealth of subtleties that win the lasting admiration of the most erudite. Compared to his monumental First Symphony, the D Major of Brahms is lighter and more cheerful—Niemann calls it a "great idyll." Yet there is throughout the symphony a serious undercurrent that gives to it an unusual depth and warmth of emotion. Not long ago accused of being dry, over-labored, *recherché*, his works are now among the most popular in the orchestral repertoire, and critics have come to recognize Brahms as the last of the great masters of the nineteenth century, the genius who united classical perfection of form with romantic warmth of expression.

Many gramophiles who have the other Brahms Symphonies have been looking forward expectantly to the release of the Second. They will discover in it an unfailing delight. Performance and recording are superlative throughout. One can mention only a few noteworthy features; the lovely horn solo in the first movement, the rich and vibrant beauty of the strings in the second, the wistful grace of the oboe solo in the third, and the abounding vitality and thrilling brilliance of the last—Brahms in his most enchanting moods, made eloquent by Stokowski and the Philadelphia Orchestra, and enduringly recorded by Victor for your delight! This is an album that no music lover should forego hearing—and owning!

**Gilbert and Sullivan's Iolanthe** (Comic Opera in two acts). Performed by the Rupert D'Oyly Carte Light Opera Company on eleven double-faced Victor Records in Album C-10 (Nos. 9708-9718) and in automatic sequence AC-10 (Nos. 9719-9729). With libretto. List Price, \$16.50.

"Iolanthe" may well be called the quintessence of Gilbert and Sullivan, and as the long and successful run of a recent revival proved, this comic opera still has a great appeal for American audiences. From the captivating Overture to the gay Finale, it is a succession of gems in which Gilbert and Sullivan are both at their best. The plot, based on one of the "Bab Ballads" is a masterpiece of satirical comedy on matters political. The text sparkles with Gilbert's amazingly clever and brilliant wit, and finds in Sullivan's music a perfect embodiment. Where every song is a masterpiece one cannot well single out a few numbers, yet among the most notable might be mentioned: the thrilling "March of the Peers," the astonishing patter song known as the "Nightmare" (its lightning speed and tongue-twisting words are perfectly mastered in this recording by George Baker); the beautiful duet of the lovers, "None shall part us"; the Fairy Queen's famous song to Captain Shaw ("Oh, Foolish Fay"); and the Sentry's equally famous song with the unforgettable lines:

"I often think it's comical (fal, la!, la!)  
How Nature always does contrive  
That every boy and gal  
That's born into the world alive  
Is either a little Liberal  
Or else a little Conservative."

The performance and recording are up to the high standard of the other releases in this series, and among the soloists are many who have already won the enthusiastic approval of Savoyards in previous Gilbert and Sullivan recordings. The libretto accompanying the album contains the complete text of all the songs and is keyed to the records, thus adding immeasurably to your enjoyment of this masterpiece of humor.



Victor Division  
R C A VICTOR COMPANY, Inc.  
Camden, New Jersey



**SULLIVAN**

**V-9708**

to

**V-9718**

*Iolanthe* or *The Peer and the Peri*: Comic Opera in Two Acts. (Gilbert-Sullivan.) Twenty-two sides. Rendered by George Baker, Darrell Fancourt, Derek Oldham, Sydney Granville, Nellie Briercliffe, Leslie Rands, Bertha Lewis, Chorus and Orchestra conducted by Dr. Malcolm Sargent. Under the personal supervision of Rupert D'Oyly Carte. Eleven 12-inch discs in an album. Victor Set C-10. Price, \$16.50.



Victor now re-presses the H. M. V. recording of *Iolanthe*, which in many ways is the most successful of these albums yet issued. It was reviewed on page 273 of the September issue of *Disques*.

## CHORAL



**GREGORIAN**

**PD-90054**

and

**PD-90055**

IMPORTED

Mass VIII De Angelis: Kyrie eleison; Gloria; Credo; Sanctus (and Benedictus); Agnus Dei. Four sides. Sung by the Anthem Choir of the Town School of Music of Dortmund. Conducted by Pater Romuald Pfeffer, O. S. B. Two 10-inch discs. Price, \$1.25 each.

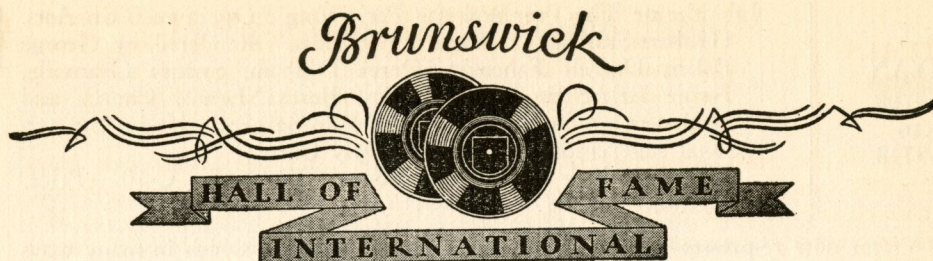
It is surprising how vague and inaccurate is the knowledge of Gregorian music, Plain-chant, or Plainsong, as it is variously called, on the part of otherwise well informed musicians. Measured, harmonized music has been the rule for so long that in most cases Gregorian music is looked upon as primitive, barbaric, crude, or at least archaic, having no vital contact with the present. Such a point of view could not prevail if the elementary principles of the Gregorian system were understood, and if the music could be heard properly rendered as it is on these records.

In the *Graduale Romanum*, the book which contains the vast official collection of Gregorian chants for the Service of the Mass, there are eighteen different settings of the Ordinary of the Mass arranged for the various festivals. The *Missa de Angelis* here recorded is No. VIII of these settings. No *Credo* is included in any of them, but four settings of the *Credo* follow in a separate section, any one of which may be interpolated in any of the eighteen Masses. No. III, a late seventeenth century compilation in the 5th Mode, is here used as being in closest keeping with the other parts of the Mass, which are also of late origin, dating from the fifteenth and sixteenth centuries.

The secret of singing Plainsong beautifully and correctly is to let it flow freely, rhythmically, and lightly, with no trace of heaviness or stodginess. These requirements are admirably met in the singing of the Dortmund Choir. Several methods of rendition are possible; the entirely satisfactory one of having the balanced phrases sung by the trebles and men's voices antiphonally, as here, is perhaps best. The organ accompaniment is kept well in the background, as it should be. The beautiful pronunciation of the Latin, and the extreme clarity of the diction are to be commended.

H. B. S.





## OUTSTANDING BRUNSWICK RECORDS

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| <b>Album</b><br><b>No. 21</b><br>90071 to<br>90075 inc. | <b>BIZET—CARMEN</b> (In French) . . . Abridged Opera in four acts<br><b>SOLOISTS AND CHORUS OF THE OPERA COMIQUE, PARIS,</b><br><b>ORCHESTRE LAMOUREUX, Albert Wolff, Conductor</b>        | Recorded in Europe<br><b>PRICE \$7.50</b>             |
| <b>Album</b><br><b>No. 20</b><br>90060 to<br>90065 inc. | <b>BEETHOVEN—SYMPHONY NO. 3—E FLAT MAJOR . "EROICA"</b><br><b>PHILHARMONIC ORCHESTRA, BERLIN</b> Op. 55<br>Hans Pfitzner, Conductor  | Recorded in Europe<br><b>PRICE \$9.00</b>             |
| <b>Album</b><br><b>No. 18</b><br>90036 to<br>90038 inc. | <b>LISZT—CONCERTO E FLAT MAJOR</b><br><b>ALEXANDER BRAILOWSKY with PHILHARMONIC ORCHESTRA, BERLIN</b><br>Julius Prüwer, Conductor  | Recorded in Europe<br><b>PRICE \$4.50</b>             |
| <b>Album</b><br><b>No. 17</b><br>90020 to<br>90030 inc. | <b>BEETHOVEN—MISSA SOLEMNIS, D MAJOR . . . Op. 123</b><br><b>SOLOISTS, BRUNO KITTEL CHOIR and</b><br><b>PHILHARMONIC ORCHESTRA, BERLIN</b>   | Recorded in Europe<br><b>PRICE \$16.50</b>            |
| <b>Album</b><br><b>No. 16</b><br>90011 to<br>90014 inc. | <b>WAGNER—LOHENGRIIN . . . (Abridged Opera Production)</b><br><b>SOLOISTS, MEMBERS OF STATE OPERA CHORUS AND</b><br><b>ORCHESTRA, BERLIN</b>   | Recorded in Europe<br><b>PRICE \$6.00</b>             |
| <b>Album</b><br><b>No. 15</b><br>90000 to<br>90003 inc. | <b>DVOŘÁK—SYMPHONY No. 4 IN G MAJOR Op. 88 Complete</b><br><b>SYMPHONY ORCHESTRA—Basil Cameron, Conductor</b>  | Recorded in Europe<br><b>PRICE \$6.00</b>             |
| <b>90039-40</b>   | <b>RAVEL—BOLERO . . . . . Parts 1 to 4</b><br><b>ORCHESTRE DE L'ASSOCIATION DES CONCERTS LAMOUREUX, PARIS</b><br>Maurice Ravel, Conductor  | Recorded in Europe<br><b>PRICE \$3.00</b><br>Complete |
| <b>90066 - 67</b>                                       | <b>DEBUSSY—PETITE SUITE . Part 1—En Bateau Part 2—Cortège</b><br>Part 3—Menuet Part 4—Ballet<br><b>ORCHESTRE DE L'ASSOCIATION DES CONCERTS LAMOUREUX, PARIS</b><br>Albert Wolff, Conductor | Recorded in Europe<br><b>PRICE \$3.00</b><br>Complete |
| <b>90044 - 45</b>                                       | <b>RICHARD STRAUSS—TILL EULENSPIEGEL'S MERRY PRANKS</b><br>(Op. 28) Symphonic Poem, Pts. 1 to 4<br><b>ORCHESTRA OF STATE OPERA, BERLIN</b><br>Richard Strauss, Conductor                   | Recorded in Europe<br><b>PRICE \$3.00</b><br>Complete |

# Brunswick Records

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## SPIRITUALS

V-36020

- (1) Ezekiel Saw de Wheel; (2) Swing Low, Sweet Chariot; (3) Keep Yo' Hand on the Plow, Hold On; (4) Good News; (5) Standin' in de Need of Prayer; (6) Religion Is a Fortune. Two sides. Sung by the Hall Johnson Negro Choir (Unaccompanied). One 12-inch disc. Price, \$1.25.



One of the main attractions of "Green Pastures," still one of the best plays currently running in New York, is the Negro chorus trained by Hall Johnson, whose choir here renders these six spirituals. Perhaps it would be best to let Mr. Johnson himself describe his work. "We attempt to present traditional Negro melodies in a manner that will reproduce the spirit and the fervor of the camp-meeting which gave them birth," he has said. "This necessitates the using of a group larger than a quartet, as Negro singing was group singing and necessarily polyphonic. Beyond an adequate clarity of diction and a fair precision of attack, no attempt is made to secure a perfect choral ensemble as generally accepted. We believe that this enables us to preserve an emotional content that would be lost by a greater refinement of method." The choir sings with extraordinary force, beauty and conviction, and the recording is all that could be desired.

## ORGAN



LA TOM-  
BELLE

C-2260D

- Toccata in A Flat. Two sides. Played by Edouard Commette (Organ). One 10-inch disc. Price, 75c.

KREISLER  
JACOBS-  
BOND

V-36019

- The Old Refrain. (Vienna Popular Song; Transcription by Fritz Kreisler.) One side and  
A Perfect Day. (Jacobs-Bond.) One side. Both played by Archer Gibson on grand organ at Charles M. Schwab's New York residence. One 12-inch disc. Price, \$1.25.

Fernand de la Tombelle, French organist and composer, was born in Paris, August 3, 1854. He studied the organ under Guilmant and composition under Theodore Dubois. Among his works are oratorios, orchestral suites, ballets, symphonic poems, cantatas, numerous sacred choruses and works for organ. The *Toccata* is a broad, sweeping piece of commanding power. The recording reproduces Commette's playing with cogent realism. The modest price of the disc should not be overlooked. . . . The Gibson disc is well-recorded; otherwise it is very dull.

## BAND



VERDI

V-36018

- Ernani: Selection. (Verdi-arr. Creatore.) Two sides. Played by Creatore's Band. One 12-inch disc. Price, \$1.25.

This is another of Creatore's arrangements of operatic music for band. The recording is powerful and clear, but the music, for the most part, is quite tedious.



## Important New Victor Records

---

Music of every type characterizes the new list of Victor recordings: Negro Spirituals by the Hall Johnson Choir of "Green Pastures" fame; practically the entire third act of "Aïda" by Metropolitan Opera stars; Mozart and Saint-Saëns orchestral masterpieces; solos by world-famous virtuosi, oddly enough, one a pianist, the other a performer on the double-bass; and finally two old-time gospel hymns. The best of the newest and of the old favorites assembled by Victor for your enjoyment!

**Magic Flute — Overture** (Mozart) (two sides). Played by Philharmonic-Symphony Orchestra of New York, under direction of Willem Mengelberg on Victor Record 1486. List Price, \$1.50.

**Aïda—Ritorna vincitor** (Return Victorious) (Verdi) and

**Aïda—O patria mia** (My Native Land). Sung by Elisabeth Rethberg on Victor Record 7106. List Price, \$2.00.

**Aïda—Pur ti reveggo** (Again I See Thee) and

**Aïda—Làtra foresti vergini** (There, Where the Virgin Forests Rise). Sung by Elisabeth Rethberg—Giacomo Lauri-Volpi on Victor Record 8160. List Price, \$2.50.

**Aïda—Ah No! Fuggiamo!** (Ah No! We'll Fly Then!) Sung by Elisabeth Rethberg—Giacomo Lauri-Volpi and

**Aïda—Ma, Dimmi** (But, Tell Me). Sung by Elisabeth Rethberg—Giacomo Lauri-Volpi—Giuseppe De Luca on Victor Record 8206. List Price, \$2.50.

**Aïda — Ciel! Mio Padre!** (Heav'n! My Father!) and

**Aïda—Su dunque!** (Up, Then!) Sung by Elisabeth Rethberg—Giuseppe De Luca on Victor Record 8207. List Price, \$2.50.

**Henry VIII—Introduction and Entrance of the Clans** (Ballet Divertissement) (Saint-Saëns) and

**Henry VIII—Scotch Idyl.** Played by Walter Damrosch and the National Symphony Orchestra on Victor Record 7292. List Price, \$2.00.

**Henry VIII—Dance of the Gypsy and**

**Henry VIII—Jig and Finale.** Played by Walter Damrosch and the National Symphony Orchestra on Victor Record 7293. List Price, \$2.00.

**Ezekiel Saw de Wheel; (2) Swing Low, Sweet Chariot; (3) Keep Yo' Hand on the Plow, Hold On and**

**Good News; (2) Standin' in de Need of Prayer; (3) Religion Is a Fortune.** Sung by Hall Johnson Negro Choir on Victor Record 36020. List Price, \$1.25.

**Liebestraum No. 3** (A Dream of Love) (Liszt-Ganz) and

**Valse Brillante** (Op. 34, No. 1) (Chopin-Joseffy). Played by Rudolph Ganz (pianist) on Victor Record 7290. List Price, \$2.00.

**Valse Miniature** (Koussevitzky, Op. 1, No. 2) and

**Minuet in G** (Beethoven). Played by Serge Koussevitzky (string-bass) on Victor Record 1476. List Price, \$1.50.

**I Need Thee Every Hour** (Hawks-Lowry) and

**Yield Not to Temptation** (Palmer). Sung by Marion Talley on Victor Record 1475. List Price, \$1.50.



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# VOCAL



**DEBUSSY**  
**V-P845**  
IMPORTED

Le Promenoir des Deux Amants: No. I—Auprès de cette grotte sombre; No. III—Je tremble en voyant ton visage. Two sides. Sung by Charles Panzera (Baritone) with piano accompaniment. One 10-inch disc. Price, \$1.50.

Score—Voice and Piano (French and English) Durand et Cie, Paris.

**RAVEL**  
**C-D15179**  
IMPORTED

Histoires Naturelles: No. I—Le Paon; No. II—Le Grillon; No. IV—Le Martin-Pêcheur. Two sides. Sung by Jane Bathori, (Mezzo-Soprano), accompanying herself at the piano. One 12-inch disc. Price, \$2.

Score—Voice and Piano (French and English) Durand et Cie, Paris.

**POULENC**  
**C-LF5**  
IMPORTED

Airs Chantés: (a) Air romantique; (b) Air Champêtre; (c) Air grave (d) Air vif. Two sides. Sung by Suzanne Ch. Peignot, (Soprano), with piano accompaniment by Francis Poulenc. One 10-inch disc. Price, \$1.50.

It is good to have recorded, by such a splendid artist as Panzera, songs from the collection *Le Promenoir des Deux Amants*. And it is most unfortunate that No. II of the set, *Crois mon conseil, chère Climene*, was not included in the French "*La Voix de son Maître*" release. All three are issued by French Odeon, sung by Roger Bourdin, but I do not think that the orchestral accompaniment used in that version will be nearly so satisfactory as the original. The Bourdin disc has not been available on this side. The Henry Prunières review in *La Revue Musicale*, April, 1930, was distinctly unfavorable, due to the Beydts orchestral arrangement of the accompaniment. The text of the delicate and somewhat sad songs is by Tristan Lhermite. Debussy has created an incomparable setting to exquisite verses. Dedicated to his wife, they were first published in 1910.

Of unusual interest is the fact that this group of delicious Ravel songs had their first audition at a *Société National* concert January 12, 1907, when Jane Bathori sang them. No. I is dedicated to the singer. Persevering and dauntless, Mme. Bathori has lead many a modern French music cause. It was she who first sang and introduced the songs of Ravel, Satie, Milhaud, Honegger, Roussel and Poulenc, while other singers, for the most part more cautious than capable, would not dare risk their reputation with a work apt to be hissed. Her salon presented many small chamber works by the one time revolutionists when the doors of the concert halls were closed to them. *The Peacock*, *The Cricket*, and *The King-Fisher*, of Jules Renard, are framed in a rich harmonic and distinctly Ravellian setting; the ironic implications of the text magnificently upheld by the music. *Le Cygne* (*The Swan*) and *La Pintade* (*The Guinea-Hen*), Nos. III and V respectively, remain to be recorded. Reproduction and execution of the present numbers are satisfying in every respect. Mme. Bathori was never better.

(Continued on page 331.)



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Francis Poulenc may grow older in years but his music never gets out of the adolescent stage. Curiously, this is exactly what I like about him. His melodies are fresh and his accompaniments have the power of fascination. *Air Chantés* is a series of brief little pieces, of varying mood and tempo, all variations of a germ theme. The accompaniment is reminiscent of *Les Biches*. Mme. Peignot possesses a light agreeable soprano and sings with much grace and charming musicianship. Poulenc, to make for authenticity, accompanies with his usual fine pianistic ability, so well displayed in previous releases of his own works. The reproduction is highly sensitive.



R. G.

- |   |   |  |
|---|---|--|
| <b>R. STRAUSS</b><br><b>C-50246D</b>                        | { | Ruhe, Meine Seele! One side and<br>Nachtgang. One side. Both sung by Ivar Andresen (Bass) with<br>piano accompaniment by Dr. Franz Hallasch.<br>One 12-inch disc. Price, \$1.25.   |
| <b>TRADI-<br/>TIONAL</b><br><b>C-55214F</b>                 | { | Per Svinaherde. One side and<br>Im kuhlen Keller sitz' ich hier. One side. Both sung by Ivar<br>Andresen with piano accompaniment.<br>One 12-inch disc. Price, \$1.25.   |
| <b>HAWKS-<br/>LOWRY<br/>PALMER</b><br><b>V-1475</b>         | { | I Need Thee Every Hour. (Hawks-Lowry.) One side and<br>Yield Not To Temptation. (Palmer.) One side. Both sung<br>by Marion Talley (Soprano) with pipe organ accompaniment<br>by Mark Andrews. One 10-inch disc. Price, \$1.50. |
| <b>MOZART<br/>HANDEL</b><br><b>C-2274D</b>                  | { | Alleluja. (Mozart.) One side and<br>Care Selve. (Handel.) One side. Both sung by Anna Case<br>(Soprano) with piano accompaniment.<br>One 10-inch disc. Price, 75c.   |
| <b>LISZT</b><br><b>PA-E11011</b><br><small>IMPORTED</small> | { | Du bist wie eine Blume. One side and<br>Es muss ein wunderbares sein. One side. Both sung by Emmy<br>Bettendorf (Soprano) with orchestra conducted by O. Dobrindt.<br>One 12-inch disc. Price, \$2.                            |

There is magnificent singing in the Strauss songs. Andresen has managed an intelligent and moving interpretation, and his powerful bass is controlled with superb skill and discretion. . . . *Im kuhlen Keller sitz' ich hier* (In Cellar Cool), with its range of two octaves, is expressively rendered. The reverse side, sung in Swedish, is a slow-moving piece. Dr. Hallasch, of Munich, contributes excellent piano accompaniments for all four songs. . . . Very proper and pious, if somewhat gloomy, sentiments are expressed by Marion Talley in her numbers, which have a pipe organ accompaniment by Mark Andrews. The pieces are well-presented, but they are not for the ordinary sinner. . . . Mozart's *Alleluja* is from the motet *Exsultate*, and it has appeared frequently on records. Anna Case's recent Columbia disc was an immensely appealing one, and this latest release is equally so. . . . Liszt wrote many songs of great originality and merit, but so far not many of them have got onto records. Emmy Bettendorf here sings two good ones. Both have an emotional directness that is highly effective, and the singer displays a lovely *mezza voce* in her rendition. The songs should properly be accompanied by the piano, but it was seen fit to provide them in this recording with a fancy orchestral background. It does not add to the value of the record.



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## VIOLIN



**BECCE  
NICKLASS-  
KEMPNER  
C-2273D**

Serenata Mignonne. (Becce.) One side and  
Czardas. (Nicklass-Kempner.) One side. Both played by Boris  
Lensky (Violin). One 10-inch disc. Price, 75c.

Neither the *Serenata Mignonne* nor the *Czardas* amounts to much, and Lensky's fiddling reveals a somewhat harsh and unpleasant tone.

## MISCELLANEOUS



**BEETHOVEN  
KOUSSE-  
VITZKY  
V-1476**

Minuet in G. (Beethoven.) One side and  
Valse Miniature, Op. 1, No. 2. (Koussevitzky.) One side. Both  
played by Serge Koussevitzky (Double Bass) with piano accom-  
paniment by Pierre Luboshutz. One 10-inch disc. Price, \$1.50.

Koussevitzky's proficiency on the bull fiddle is well known. Last Winter a disc played by him on this instrument was released, and now he follows it up with ponderous performances of the familiar Beethoven *Minuet in G* and a waltz of his own composition. The *Minuet* lumbers along more or less amiably, and the waltz makes a valiant attempt to be graceful. The record is mainly interesting as an illustration of the things a double bass can do when played by a master.

**V-22495**

Lover, Come Back to Me! (Romberg.) One side and  
Dancing With Tears In My Eyes. (Burke.) One side. Both  
played by Lennington H. Shewell on the Victor Theremin with  
piano accompaniment by Edward C. Harsch.  
One 10-inch disc. Price, 75c.

Rumors regarding the remarkable feats of that incredible instrument, the Victor Theremin, the invention of the Russian scientist, Leon Theremin, have been circulating for some months. But only a limited number can boast of having actually heard the instrument. This disc promises to increase that number quite substantially for it is recorded well and gives an excellent idea of the Theremin's smooth, clear tone qualities. The soloist here, Lennington H. Shewell, who has played the instrument over the radio several times, presents two popular numbers in such a manner as to prove one thing definitely: in the field of popular music, at least, the Theremin is pretty certain soon to take a prominent part. It is also rumored that the conductor of one of our symphony orchestras is considering adding the instrument to his band. As everyone knows, the Theremin produces musical sounds by exclusively electrical means. It is operated merely by waving the hands; no keyboard, strings, reeds or other mechanical aids of sound are employed. Radiotrons, two metal bars as antennæ and a loudspeaker—these are the principal features. The Theremin is now available for the general public, and special piano accompaniment records will be issued, so that performers will not have to depend upon friends or relatives to provide the accompaniments to their playing.



# VIOLONCELLO



**FREZIN  
GOEYENS  
C-2272D**

Serenade. (Frezin.) One side and  
Berceuse Melancolique. (Goeyens.) One side. Both played by  
Adolphe Frezin with piano accompaniment.  
One 10-inch disc. Price, 75c.

Adolphe Frezin is the 'cello soloist of Brussels Royal Conservatory. The *Serenade* is presumably his own composition. It is an attractive piece. The *Berceuse Melancolique* is precisely what its title indicates. The artist is a proficient performer upon his instrument, and he is given excellent support by an anonymous pianist. The reproduction is clear.

**Note:** As we go to press, news comes from the Victor Company of the release of another *Aida* record, in addition to those reviewed on page 320 of this issue. This disc (V-8160) contains the third act arias *Pur ti riveggo* and *Làtra foresti vergini*, which bridges the twelve page cut between the end of record V-8207 and the beginning of V-8206, mentioned in the review. The artists are Elisabeth Rethberg and Giacomo Lauri-Volpi; interpretation and recording are excellent.

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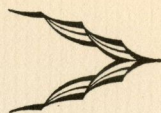
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## CORRESPONDENCE



### King Albert of Belgium

Editor, *Disques*:

I understand that King Albert of Belgium recently made a record. Can you give me the number and make of this recording and tell me where it may be purchased? I have a collection of some 200 historical discs and would like to add this one to my library.

Des Moines, Ia.

E. A. B.

The disc we believe that you refer to is Polydor record F-66000, price \$1.50. It may be secured upon special order from any of the importers who advertise in *Disques*. It is a 12-inch double sided record, one side in French and the other in Flemish of an address made by his majesty at the opening of the exposition at Antwerp on April 26, 1930.

### Sibelius Symphonies

Editor, *Disques*:

I was delighted to note in your very fine September issue that two of Sibelius' symphonies would soon be available on records. Will you please tell me when, the price of each and where they may be secured.

Stamps are inclosed for another copy of your April issue. I loaned mine to a friend and he failed to return it. I don't wish my file incomplete.

Portland, Ore.

E. M. P.

Sibelius' *Symphony No. 1 in E Minor* (C-LX65 to C-LX69) and his *Symphony No. 2 in D Major* (C-LX50 to C-LX54), both recorded under the direction of Professor Kajanus, will be available through the American importers about October 15, according to advices from England. The price of the records will be \$2 each, and there are five records in each set. Occupying the odd sides of the sets are the *Alla Marcia* and the *Intermezzo* from the *Karelia Suite*.

### Music and Small Towns

Editor, *Disques*:

It seems to me a great pity—the more so since it is quite obviously an irremediable one—that in those places where the phonograph should logically be most appreciated and useful it is scarcely known. I refer, of course, to the small towns and villages of America. Here nothing even remotely describable as reputable music is ever presented. It thus seems to me that a good phonograph and an adequate supply of records would mean infinitely more to an inhabitant of one of these dreary villages than they would, say, to a New Yorker, who can hear all the music he wants at almost any time. There is not only no good music to be heard in these towns. What is even worse, there apparently isn't the slightest desire for any. I believe that if there were any genuine music lovers among them they would manage somehow to hear good music. Which brings me to the gloomy, but nonetheless logical, conclusion that music lovers are by no means so numerous as is generally supposed. Someone once said: "The theory . . . is that a taste for music is an elevating passion, and that if the great masses of the plain people could be inoculated with it they would cease to herd into moving picture theatres, or listen to Socialists, or to beat their wives and children. The defect in this theory lies in the fact that such a taste, granting it to be elevating, simply cannot be implanted. Either it is born in a man or it is not born in him. If it is, then he will hear music if hell freezes over. But if it isn't, then no amount of education will ever change him—he will remain stone deaf until the last sad scene on the gallows." Thoroughly to appreciate the truth of this statement, it is necessary to spend a little time in a small town.

Frostburg, Md.

H. K. B.



## TUNES OF THE MOMENT

*So Beats My Heart for You* by Earl Burnett and His Orchestra (Brunswick 4830). Price, 75c.

*If I Could Be With You One Hour Tonight* by McKinney's Cotton Pickers (Victor V-38118). Price, 75c.

*Little White Lies* by Ted Wallace and His Campus Boys (Columbia 2254D). Price, 75c.





# BOOKS

*A History of Music.* By Grace Gridley Wilms. New York: Dodd, Mead and Company. Price, \$3.50.

*What Do You Know About Music?* By Albert E. Wier. New York: D. Appleton and Company. Price (boards), \$2; (cloth), \$3.

Histories of music abound these days, and the person anxious to obtain a rapid survey of the art is confronted principally with the problem of selection. Mrs. Wilm's volume "does not," she says, "aim to be either a handbook of condensed information or a reference book. It is designed, rather, as something between the two. . . . A feature. . . . which will, I am confident, commend itself especially to teachers who may be thinking of my book as a text in courses in the history of music, or in music appreciation, is the large number of illustrations from the literature of the phonograph. . . ." As a history for the average uninformed reader, the volume is satisfactory, and Mrs. Wilm writes rather better than the ordinary historian. But there are some strange omissions and inclusions in her lists of illustrative records. On page 343, for example, we are given the startling information that César Franck's *Fourth Symphony* is available from Victor!

Mr. Wier's conveniently arranged collection of all sorts of musical information, some of it rather irrelevant and useless to most of us, employs the question and answer form, because, the author explains, "experience has conclusively proved that there is no more effective means of imparting information so that it remains fixed in the memory." With this it is impossible to agree. Information clothed in succinct and well-written prose is not only more pleasantly obtained; it also sticks more tenaciously in the memory. The question and answer form should be reserved for school children and those who find question games diverting. The section on the phonograph borders on the absurd. Mr. Wier's idea of an average record program would be, he says, "The '1812' Overture by Tchaikowsky, The Violin Concerto by Mendelssohn, the 'Unfinished Symphony' by Schubert and the 'Dance Macabre' by Saint-Saëns." Surely we can do better than that nowadays!

*Twenty Lessons In Conducting.* By Karl Wilson Gehrken. Boston: Oliver Ditson Company. Price, 60c.

Mr. Gehrken begins with instructions as to the proper method of conducting *America, Row, Row, Row Your Boat* and the *Star Spangled Banner*. Having thus been worked up into a patriotic fever, the student then proceeds with *America, the Beautiful*, in which he should make his beat "express the mood of the song. The words are exalting in their patriotic fervor. Read the text aloud until you feel this exaltation. This will naturally result in an upright posture, with feet firmly placed, head high, and chest up. Such a posture will, in turn, tend to make your beat firm and dignified—noble." Mr. Gehrken is easily exalted. The majority of us, filled with gloomy memories of starting each school day with a monotonous piping of *America, the Beautiful*, will have to read the text aloud a good many times before experiencing that pleasant glow of "patriotic fervor" and all the rest of it. It is rumored that many people like to "conduct" their phonograph records. Mr. Gehrken's little volume, which is an addition to the Pocket Music Student series, is recommended to them.

*The Gramophone:* Index to Vol. VII. London: Gramophone (Publications) Ltd. Price, 2s. 6d.

Long ago, when the gramophone was considered by most critics, musicians and journals to be nothing more than a toy, and a rather objectionable one at that, Compton Mackenzie's admirable magazine, *The Gramophone*, then in its infancy, was waging a lively battle for the cause of recorded music. Its battle apparently now won, *The Gramophone* takes on the comfortably prosperous appearance of successful but still alert middle-age. Of late it has experimented in other, and, to many of us, less exhilarating, fields—those of the talking pictures, theme songs and the radio, for example. However lamentable these experiments may seem to the ordinary collector, *The Gramophone* still remains the most elaborate and ambitious periodical devoted to the phonograph. The present index, compiled by R. W. Brayne, covers the period from June, 1929, to May, 1930. It is all quite thorough, convenient and apparently accurate, and surely none who keeps a file of the magazine will care to be without it.



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